







# WANT TO WORK FOR THE NUMBER 1 STUDIO ?



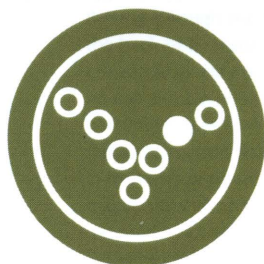
**Criterion**  
GAMES

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# Get into games

There are more jobs than ever, but is it easier than ever to stop playing and start making?

**T**he wild expansion of typical videogame development has been long predicted by even the most casual of industry observers. It's never been a shock insight, of course – more processing power needs more minds and fingers to wring the most out of it – but that forecast is now in full flow. The looming shadow of exponential development costs and hunger for resources, both human and silicon, is now operating at maximum buzz, and needs to be fed.

Despite many high-profile closures and mergers of studios and publishers in recent years, the opportunity for talented individuals is tremendous. Browse through the recruitment ad section towards the back of a recent issue of **Edge**, and you'll see column after column of jobs looking for an owner. As has also been long predicted, these areas are becoming increasingly specialised, as they zero in more closely on specific aspects of game creation. Enthusiasm and passion are rarely sufficient – and maybe not even necessary, given that the expertise required by certain jobs extends to many other industries. Also advantageous is the kind of knowledge and skills that academia is poised to offer, presenting wannabe game creators with a chance to break the catch 22 of qualified experience via a wealth of university courses (see page 24).

As a sign of the increasingly granular input that any given studio staffer has into a videogame, job titles themselves have advanced from instantly intelligible summations – programmer, artist, designer – to ever-more intricate and specialist vocations. Are you more interested in being a layout artist or outsource review artist? Or perhaps a content editor? How much knowledge of AI does an army programmer need? Old jobs are being broken down, their bullet points forming entire roles. Becoming a vehicle artist, say, could require an eye for extremely specialised detail, but may also come with the risk of creative cabin fever, given its narrow possibilities for input into the overall look and style of a videogame. And what opportunities for career progression are there, apart from becoming senior vehicle artist? In another example, could you really stick it out in a role where you spend 18 months taking care of nothing but the animated crowds of people that line the background of a racing game? A number of larger studios now also maintain a core technology group, charged with generating assets, engines and tools to be spread across a whole

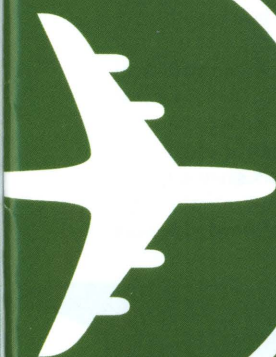
portfolio of titles, a career that's potentially one step removed from the hands-on involvement of direct game development.

And, of course, there's more to making games than just making games, as the form seeps deeper into culture and aims at wider audiences. Peripheral occupations – such as community management, guide writing, research, localisation and journalism – continue to exist, and always require good people. The undervalued world of PR and publishing – still a significant migration option for games journalists – is another escalating challenge, charged with disseminating ever more complex games to the public and press, in digestible detail, under the crushing risk of the failure that can come from a poorly managed marketing spend, itself soaring upward along with development costs.

But there's a circle of life at work here, too. Big business is beginning to provide conduits for smaller development outfits, not just in the perennial PC arena of small independents. Niches are being fostered, through the proven and exciting channel that is Xbox Live Arcade, for example, a system on the verge of establishing a new homebrew era with its Game Studio Express. The experimental, compact ideas of the PC mod community are being given life via Valve's Steam distribution channel. Even PS3 will ship with Linux, with blessing for user-created content coming from Sony itself.

So, whether you see yourself joining in directly with an industry that's thinking big, or want to carve out an alcove on its outskirts, the opportunities are equal to your drive and talent. This supplement aims to bring you as broad a picture as is possible of the former, a cross-section of the employment spectrum, taking in skill sets from the technical to the transferable, but one that won't exhaust the diversity of prospects out there. Regardless of any expansion and proliferation, though, there's one detail that hasn't wavered. If you're willing to make the time and energy to earn yourself the role that fits you best, working with videogames will remain what it's always been: a rewarding challenge.

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## Profile: Online programmer

With more and more games offering online play, online coders are becoming an increasingly significant part of game making

### **C**an you give us a quick rundown of the responsibilities of your role?

In pre-production, when we're designing the game, I spend a lot of time talking to designers and producers. At the moment we've been trying to put our whole game design up on boards around the office, written on Post-it notes. I've been involved with all the online boards both as a person who knows about online games to bounce ideas off, and as someone with technical knowledge who can say whether an idea is going to be possible to implement. When we enter production we have a design and loads of technical docs detailing how we're going to implement our game, so all that's left to do is write the final code. The dev managers nag us until we come up with some form of schedule of who is going to do what and when. Between alpha

and shipping we fix bugs and polish the game. With online code it's really hard to test what's going to happen when you release your game into the big wide world and have thousands of players connected to your server. We have to have at least one person from the networking team on-call and within a few hours travel of the office every day for a few weeks after release.

### **You're a programming graduate – how valuable would you say your time at university was?**

I did a range of courses at uni – I started with maths, then did some physics, and finished up with computer science. Luckily the Tripos system at Cambridge allows you to do that. I think the computer science part of my course was the most useful, especially networking, data structures and algorithms, concurrent systems and operating systems. After finishing university I spent a year as a research assistant in the Networking and Operating Systems Group at Cambridge during which time I gained a good knowledge of C coding, and lots of practice at debugging and editing some of the hairier C code in existence.

### **Is there any other industry outside of videogames that could provide you with the experience needed to do your job?**

When I was first applying for jobs after uni I looked at a job developing communications software/hardware for telecoms and other businesses, which



### **Q&A Amy Phillips**

Lead online programmer on  
Burnout at EA studio Criterion

things properly, which is no bad thing. So we're moving closer to the rest of the software industry, but I don't think that working in a games company will ever be like writing software for a bank.

### **How do you feel the role of the online programmer is changing?**

At the moment, the size of online teams is growing as more emphasis is put on the online component of our games. People outside of the network team are having to learn about networking, and have to take that knowledge into account when writing code.

## Overview

Online programmers create and maintain the network code that governs online features for a specific game, or the technology libraries that are shared across a developer's portfolio, to whatever spec and function is required. During pre-production of a game, the role can involve conceptual work, discussing what online modes could viably be included – perhaps to the point of producing prototypes to research those ideas, to explore them and present them to the design team. As with design, it's an iterative process, meaning that things are modified and tinkered with up until the final stages of development, essential refinement that can really benefit ideas but perhaps wouldn't sit too well with the QA teams. But even once the game is finished and sent for final testing with a manufacturer, studios will often have to ensure some programmers are on call at all times in case a bug comes back that needs fixing, as well as during the nail-biting period when the public begins testing it to death.

**“With online code it's really hard to test what's going to happen when you release your game into the world”**

would have taught me a lot about low-level networking. I was more interested in games because you have to be on the cutting edge, and you get to be inventive in an ever-changing job. And you can get away with looking scruffy! As games teams and budgets get bigger we're starting to have to do

### **What tools do you use?**

We use Visual Studio for editing our code on 360 and PS3, and for debugging on 360. On PS3 we debug using SN's ProDG. To make building code faster we have Incridibuild and SN-DBS, which distribute the build across multiple PCs.

### **Does your job require any prior knowledge of videogames?**

My job definitely requires knowledge of videogames. In the design phase, we all need to know what's out there, so we know what we can do to beat it! And when we're implementing our game, we need a common language, so that designers and producers can explain to programmers exactly what they want.

The high populations of games like *Call Of Duty 2* (below) can test the online code to breaking point, which means the online programmer's job doesn't end when the game is released



Burnout is one of a legion of game franchises that has embraced online play, a facet that's only set to expand in future instalments



# Profile: Gameplay programmer

Coding has many aspects, but the gameplay programmer is the person charged with bringing a designer's ideas directly to life



It's all well and good having a design team that bubbles with fresh ideas, but just how will it get through to the player's fingertips?



Two gameplay programmers were responsible for player-character motion and behaviour in Kameo on Xbox 360, for the titular fairy and her ten elemental forms

## What does being a gameplay programmer entail in practice?

You'll receive some form of design from the designer that forms the initial task. It might be 'implement this character with moves so he can run, jump and attack'. The initial task might take some time, days or weeks even. Once that's done it switches to an iterative approach whereby you receive a task list in the morning, and throughout the day you'll go back and forth with the designer, implementing and adjusting. At the end of the day you'll produce a new version for the designer to play with so he can produce another task list and repeat! During this process you will also be interacting with artists and animators to get the assets that you need to do the required work.

## How did you become a gameplay programmer?

Nine years ago, when I started work at Rare as a junior programmer, programmers tended to be jacks of all trades, so nobody really specialised. Some of the initial things I worked on were debugging tools, and on *StarFox Adventures* I worked on camera movement, a hits system and player character

motion and behaviour. It was only really towards the end of *StarFox* that we were beginning to see some specialisation, and this is when I really came to see myself as a gameplay programmer.

## And why did you become a gameplay programmer?

Mainly, it's because of the intense interaction that you have with the design team. You get to really shape the game at a level that the player will most appreciate, and have considerable input on the actual design. You become the direct interface for the player with the game so there's a lot of responsibility and satisfaction. There's nothing better than when a player really enjoys something that you've done.

## How has the role of a gameplay programmer changed in recent years?

The gradual trend over the years has been for more and more content creation to be shifted out of programmer hands and into those of artists or designers. At Rare, we are still very much in the camp that believes that, while this is a great thing as it speeds up development and makes it more scalable, it is still extremely important not to lose the tight working relationship between all disciplines. Only by keeping that can we create more unique and fun moments for the player.

## What specific tools or packages do you use?

The main package is Visual Studio, in which all the software creation and debugging is done. We also have various tools that can be used by other members of the team, such as our in-house world editor.

## Does your job require any prior knowledge of videogames?

No, I don't think so. There is a trade-off, though: bringing prior videogame knowledge does allow you to assess what worked well and what didn't in previous games from your own experience. On the other hand it can also bring a lot of preconceptions that might mean that you miss the opportunity to capitalise on a brand new idea.



**Q&A Phillip Tossell**

Gameplay programmer at Rare

## Do your own deadlines fall in line with the rest of the team?

Yes, they do. In addition, though, you will need to provide work that you do for designer feedback on a more regular basis than other programmers may have to. Often this will result in work being turned around on a daily basis, especially once you get later on in the development process. Also, typically, most gameplay problems are found later in development than core engine problems, as they are more logic-based problems and prone to a larger degree of flux.

## What would say is the biggest drawback about your job?

The biggest pain for a gameplay programmer is a lack of planning and forethought in the design process, which can lead to sweeping changes. Usually this is avoidable with good project management but occasionally, due to external circumstances or if things aren't functioning as well as they should, it is unavoidable. So, it's important to speak up clearly when things look as if they are going to have a large impact on you, to make sure the designers understand the ramifications. A good relationship between the gameplay programmer and the designer can really elevate the initial ideas into something greater than they would have been.

## Overview

Gameplay programmers are a fundamental part of a game's technology, even if the title itself is a relatively new one. They're literal movers and shakers who take the details and frameworks relayed to them by the game's designer and turn them into a playable reality. They tackle the aspects that the player will be in control of, or be at the mercy of, from the control of the lead character and the movement patterns of bosses and enemies to the behaviour of useable objects or even level flow and minigames. It's the role of a baker, of taking the ingredients from the art teams, and the recipe from the designers – requiring ample communication in the process, to make sure that intentions are clearly understood – and cooking them up into a playable product ready to be part of the game.





## Profile: Art director

Artist roles are burgeoning as much as any other videogame vocation, as visual demands rise with the hardware specs

### **C**an you give us a quick rundown of the responsibilities involved with your role?

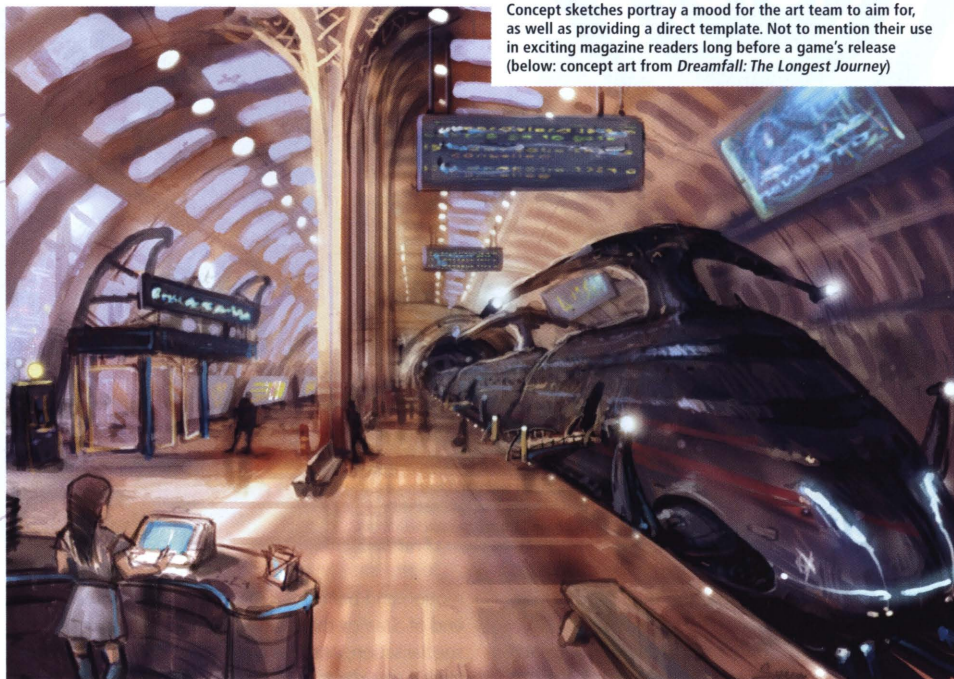
As art director, I'm charged with looking after the overall vision, from a stylistic point of view, for the games we develop. This ranges from starting to work at defining the style on a project at an early stage, to critiquing work as the project builds, through to full production and making sure the final product is bug free and looks amazing.

### Have you worked your way up to art director via other roles within Freestyle, or with other developers?

I have worked my way up to this role. My first industry job was at Codemasters around eight years ago. I started as a junior artist and worked my way up. After I left, FreeStyle Games was set up and I took the role of art director. I would say that it is impossible to walk straight into this role out of university. Lead and director roles in any discipline are all about experience, not just in art or art packages, but actually working on projects and understanding the pitfalls.



A game like Freestyle's *B-Boy* features a strong connection between art and animation, requiring a strong overarching vision to bring it all together successfully



Concept sketches portray a mood for the art team to aim for, as well as providing a direct template. Not to mention their use in exciting magazine readers long before a game's release (below: concept art from *Dreamfall: The Longest Journey*)

### What packages do you use?

We use Max, Motion Builder, ZBrush, Photoshop and Illustrator. The only things we have ditched are texture export tools, which is not much to write home about. The most exciting new software has to be [modelling tool] ZBrush – with next-gen looming, this is going to make our lives a lot easier!

### How do you see the role of art director changing in the next few years?

The biggest thing I've noticed is that you're not as hands-on as you used to be, which is how it should be. The art director should be the guy that starts to create the vision for a project – this could mean creating a piece of work that captures the whole game and every other artist can use as a guide, or it could mean using your team to their best abilities and working with them to create the style. You should not then go on to create the lead characters or vehicles – you should get leads or an excellent artist to do this work. I don't see this changing much in the next few years, except



**Q&A Jamie Jackson**

Art director at Freestyle Games

### What do you like/love most about your job? And least?

Making games and getting paid for it.... does it need spelling out? I can think of only two other jobs that

**"I can think of only two other jobs that might top it, but I can't act and I'm too old to play for England now"**

that more art directors will find they have to let go of the reins a bit more.

### Does your job require any prior knowledge of videogames?

To work in the games industry, you have to know about games! It is always good to have that prior knowledge, but you don't have to come into an interview quoting taglines from Spectrum classics. At FreeStyle Games I am involved in [the production of *B-Boy*] at all levels, so I can comment on gameplay as well as the music. We have a very open structure.

might top it, but I can't act and I'm too old to play for England now. What I like least... reviews.

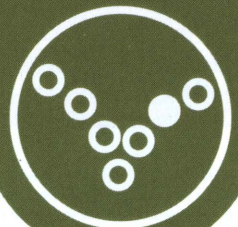
### Any last pieces of advice you'd like to give to anyone interested in becoming a game artist?

For those going into the industry, it can be what you think it is, but you have to work for it. It won't just land in your lap. Don't rest on your laurels, as someone else is always ready to take your place. And be open to change – this industry has the best ahead of it, so make sure you keep yourself up to date. And don't get dragged into the bitching.

## Overview

Virtually everything you see in a game – provided you're not stood in front of an EyeToy or similar – will have been created by artists, who provide the visuals of a game as a vehicle for a designer's ideas, which are then brought into being by animators and programmers. However passive this sounds, the art teams are in control of a game's biggest impact – its visual style – frequently realised under the aegis of an art director. Visuals begin with concept art and sketches to give an impression of the intended direction, and are sometimes released to the press. Then it's on to the creation of the assets needed to texture an object or compose a backdrop, which will require increasingly intensive levels of production where cutting-edge videogames are concerned, something that's now taken for granted by the gaming public.





## Profile: Senior animator

Even when physics and motion capture are taking care of more and more movement, animators are still very much in demand

### How did you come to be in your current job?

The short answer is hard graft, enthusiasm and perseverance! The long answer is choosing an educational path that would hopefully lead towards employment in the area of 3D graphics within the film and television industries. GCSEs, A-levels, national diploma (graphic design), higher national diploma (film and video) and long nights in front of my computer, all led me to get work in London for a Soho graphics house. My first opportunity to work as a 3D modeller and animator was at an educational multimedia company where I designed, built and animated a number of characters. It was this experience that provided the final link into working as an animator in a games company, and ultimately here to Blitz, as senior animator.

The hardest part was breaking the experience barrier; I beat that catch 22 by completing my own projects and getting knowledge from the web to help me become aware of what was needed.



Despite *Splinter Cell*'s realistic effects, the animation relies on hand-drawn input rather than motion capture, allowing for stylish exaggeration and showing that such methods are far from extinct

### How do you see the role of animator changing in the next few years?

We have to keep raising the bar with each game we produce. For example: Procedural or behavioural animation will become more and more applicable as the power of CPUs becomes able to cope with adapting a character's movement based on how healthy, agile or distressed they become, even to the point where the environment affects how a character goes through a level, in realtime. This will mean that animators and programmers will have to work even more closely with each other to achieve believable results. We've already seen this to a degree with physics-driven simulations, particularly in regard to ragdolls. We've all seen games where characters have landed in very awkward and anatomically impossible ways. By refining the process, we can make the calculations much more believable.

### What specific tools and packages do you use?

Maya, Motion Builder and, to a lesser degree, 3D Studio Max and Character Studio.

### Does your job require any prior knowledge of videogames?

I wouldn't say you have to have prior knowledge. It certainly helps, but if you're a good animator the techniques used within games aren't impossible to pick up. If you have the core skills and knowledge of timing, weights, characterisation, storytelling, things like that, they can be applied to any software package in almost any games company.

On the production side of things, we're very involved in the process, and though often the game dictates what's needed from us, there are always chances to try new things out or refine pipelines from the last project. Working closely with the rest of the team really helps to maximise creativity in the development of the characters and their role within the game as a whole.

### How do your deadlines and milestones work out?

It's a tricky one, as once a game is started we all



**Q&A Mark Capewell**

Senior animator at Blitz Games

need to see things up and running quickly, so that we can make sure we're heading in the right direction for what the game needs. But also we realise that we aren't going to have the final assets – sometimes for quite a while! It can be a fine balancing act. Working with replaceable prototypes means that once it's working, we can then get on with the main job without people getting too distracted by the animations looking absolutely perfect, as everyone's aware they're looking at stand-in animations, while we spend time getting final quality work into the game. So there's a mini-crunch, followed by main production then we have the final quality push near the end of the project. In this respect we mainly follow the same stages in development as the rest of the team.

### Any final advice for anyone wanting to become an animator?

Watch everything and anything that moves, from people to machinery, whether real life in film, TV or animation. You never quite know what you'll be asked to animate next. Study how the human body moves, as more than likely humans will make up a large portion of what you'll work on. There's loads of reference out there. Dig in, enjoy and good luck!

## Overview

Anything that moves in a game and isn't dictated by programming will need to be animated. And that's just the final part of the effort – concept art will need to be studied in order to see what's required of a character or object, to better understand how they need to move. Prototypes will need to be developed, and in such a way to allow them to be shared between the animation team, and such placeholders are necessarily work-in-progress since final art assets won't often be available from the art teams until late into the project. When that time comes, and the prototypes have been fine-tuned through discussions with programmers, designers and artists, the model gets skinned and the animation is applied, and again refined. Producing animation for cut scenes is another concern, one that requires an understanding of camera work, staging and acting. Motion capture work can also be involved, with animators responsible for the proper preparation needed to see such sessions through within the allotted time and budget.



With procedural animation set to become a large part of games (such as in *Indiana Jones* seen here) the need for animators and programmers to work in tandem is only going to increase





## Profile: Lead designer

Ideas are only the start of a designer's job. Expressing and communicating them allows them to come into being

### **F**irst of all, can you give us a quick rundown of your responsibilities?

I'm responsible for the general game design on *Crackdown*, which means being involved in the design of areas such as the layout of the city, level design for the gang locations, character actions, skill progression, weapons, Achievements and Leaderboards, front end and HUD, figuring out the most intuitive mapping of the controls, in-game training, the list goes on. Right now I'm focused on tuning a large part of those, doing all I can to get the balance right across the board. Thankfully, I don't have to do this all by myself, I have a talented team of designers that help me all the way.

### When did you get into development?

I started my career over ten years ago at DMA Design, as level designer on the original *GTA*. I had no formal game design training when I got into the games industry; fortunately I was given the time to hone my skills and learn from my mistakes, but it's not as easy to get your foot in the door these days as it was back then. That said, I can't speak for other companies, but we at Real Time Worlds have absolutely no qualms about hiring university graduates for design positions. We have two guys straight from university on the *Crackdown* design team right now, and they're both doing great work.



Completely original ideas may seem like the ideal for an aspiring designer, but knowledge of gaming genres and the insight to revitalise them has been vital in the design of *Crackdown*

### How do you see the role of designer changing in the next few years?

The scope of what you can do as a game designer is broader now than it has ever been, and I can only see that expanding. Not only do we have so many different genres of game to choose from, we also have a vast array of different platforms to design games for. This means that you have multiple approaches to the design of one genre based on the platform that it is built for. This may sound like a headache, but any game designer will tell you that these types of challenges are what keep this job fresh.

### What specific tools and packages do you use?

If you ask any of the guys on my team, they'll all scream 'Excel' or 'Word' as sadly I tend to spend most of my time writing 'requirements' docs these days rather than actually getting my hands dirty with level design or scripting. Over the past few years I've used a tool called SketchUp a lot, it's great for quickly knocking up 3D designs in a very presentable way – I'd recommend this tool to any game designer.

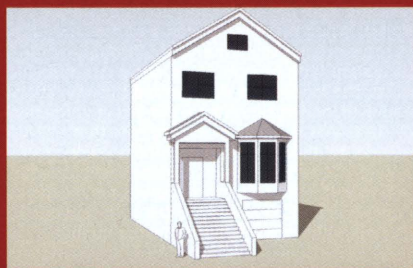


**Q&A Billy Thomson**

Lead designer on *Crackdown* at Real Time Worlds

## Overview

Designers get to sculpt a videogame at its most basic level, shaping the skeleton that gets given flesh and muscle by art and programming teams. Lead designers are often responsible for conceiving and directing a game's overall ideas, whose finer details are implemented by the remainder of the design team. Those ideas, especially in a project's earliest stages, start out as words and pictures in a design document, so a skill for clear visualisation and communication is key. It doesn't stop there, of course – the designer has to see their schemes through to the bitter end of development, an involving iterative process whereby ideas need to be continually discussed with artists and coders in order to bring it all to life. A strong knowledge of videogames and how they work is almost always a prerequisite, as is the ability to maintain your vision throughout the entirety of a game's gestation.



Experience with an accessible visualisation tool such as SketchUp allows a designer to convey their ideas with a solidity and definition that words alone may struggle with

## "I won't even look at a CV if the person isn't frothing about how much they love playing games"

Right now, I'm using Renderware Studio every day, and it's... well... it's definitely provided an environment that's allowed me to perfect my ability to find my happy place and be at peace with the world.

### Does your job require any prior knowledge of videogames?

Absolutely, I think you need to have a real love for games to be a good game designer. If you don't understand the mechanics of what makes a game tick then how are you ever going to know what you need to do to turn an average game into a great game? I won't even look at a CV if the person isn't frothing about how much they love playing games.

### Do your own deadlines fall in line with the rest of the team?

Right now our art team is locking everything down, which means their job is almost complete. It's usually the designers and coders who are last to finish work

on the game, and it's always those last few months that really take it out of you.

### Do you have any final pieces of advice for wannabe designers?

Play as many games as you can. Do your best to analyse the mechanics of how the game works, ask yourself these questions: What were the strongest features of the game? Why did they work so well? What areas let the game down? How would you improve them? The other thing I would also advise is that people get involved in making games themselves, there are countless game editors and scripting languages out there right now that any budding designer can pick up and use.





# Profile: Mobile game designer

Everyone has ideas for taking conventional videogames forward – but how would you put such a good thing into a small package?

## So, what do you get up to at work each day?

Essentially I oversee design on all the games developed within the IOMO studio of Infospace, ensuring that we deliver quality games and enjoyable mobile entertainment. This can include working with external licensees, document creation – from concept docs to full game designs – level design and scripting, along with the usual managerial responsibilities which I won't bore you with.

## How did you get your job? And do you think it's possible for someone to enter a mobile games studio at designer level, with experience from university or other industries?

I took on the role of designer here with some experience from working in console development, but I see no reason why a university graduate or someone from another field couldn't successfully join a mobile games studio as a designer. The important thing is that they understand game design and can communicate their ideas clearly.

## What's the kind of wage band that a mobile games designer can expect? And how about junior designers?

Obviously, the figures will vary from place to place, but in my experience I'd expect a junior to be looking at between £16-20k with the salary rising to somewhere around £25k for designers. These are very rough estimates, of course, and will change depending on experience.

## How do you see the role of mobile game



Instead of downsizing existing console game ideas into a limited experience, *Dirty Sanchez* is one of few mobile games to feel like it is making strong, savvy use of the mobile format's strengths



**Q&A Nik Bowen**

Mobile game designer at Infospace's IOMO studio

## designer evolving and changing in the next few years, if at all?

I think there's been a realisation in the mobile industry recently that the types of games we typically play on home consoles are not necessarily what we want to be playing on the move. It's taken a while for some people to get their heads around this, but we're starting to see more and more games that are tailored specifically for mobiles. A prime example of this is our recent *Dirty Sanchez* game, which embraces the capabilities of the phone and provides an experience that wouldn't work on anything else. It's nice to see that our efforts are being recognised, too, after winning the Edinburgh Interactive Entertainment Festival **Edge** Mobile Award this year.

## You work with many licences from home console formats – how much creative freedom are you typically given to work with them?

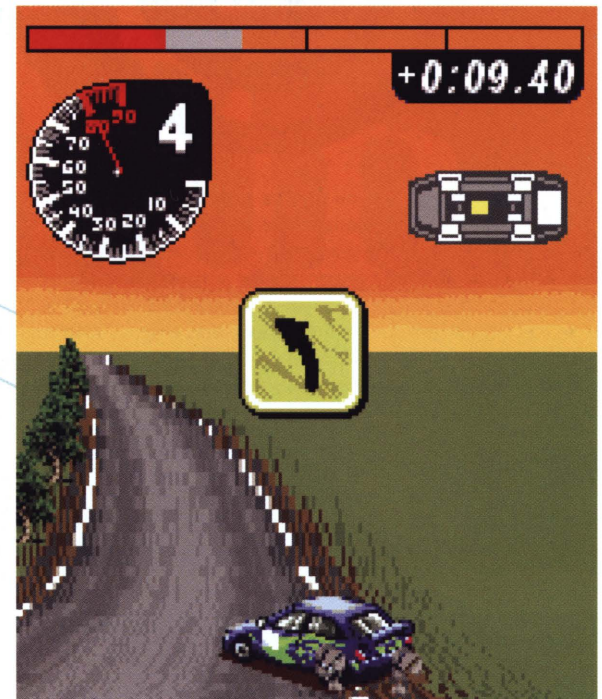
On the whole, the licence holders are open to our ideas, they're pretty switched on to the fact that you can't cram a AAA console title onto a mobile phone without a few compromises. It's typically a case of extracting the essence of the original IP, then shaping it into something that works well for the mobile medium.

## What tools and packages do you use?

Obvious software such as MS Office (Word, Excel etc) is predominately used for day-to-day document writing. I'll also occasionally use an art package such as Photoshop or Pro Motion to mock-up or visualise an idea. Arguably the most important tools are those created in-house for level creation and scripting though. Not forgetting pen, paper and whiteboards, which are vital design tools!

## Does your job require any prior knowledge of videogames?

I'd say a prior knowledge of videogames is extremely important. It basically gives you an understanding of what works and what doesn't. There are of course differences between games on your Xbox 360 compared to your K750i mobile phone, but the underlying principles are very similar. Design on any given project is an evolving process, so you've no choice but to feel involved throughout the entirety of a game's development – which is one of the most appealing aspects of the job.



Would you attempt to include manual gear changes in a mobile rally title? Would there be car tuning options or would you ditch everything bar the utter basics? Such restrictive questions are uniquely important for mobile game designers

## What do you like or dislike most about the job?

The least appealing aspect? The job can sometimes be mentally draining since you always have to be 'switched on'. Before I became a designer I worked as an artist and I could sometimes simply switch off and just get on with the work, as a designer you have to be always thinking ahead, planning for the next thing. However, seeing an idea you've come up with, or helped along, appearing in a game is an incredibly rewarding experience. The intrinsically collaborative nature of design is also a lot of fun, and one of the best parts of the job.

## Any final, ultimate pieces of advice you'd like to give to anyone interested in becoming a mobile games designer?

If it's something your passionate about and interested in pursuing then go for it! Incidentally, our studio is currently looking for a junior designer...

## Overview

Can you think outside of the box that goes under the telly? Designers often talk of having to harness the power of new pieces of hardware, of exploiting the tremendous power at their fingertips, but mobile game designers have an incredibly limited amount of grunt to play around with, not to mention a restricted scope for player input via a phone's keypad. And it's not just making cute, simple ideas work on such a format; often, big name game licences will need to be scrunched down from the big screen to the smallest one, retaining as much character and function as possible while remaining playable. Otherwise, mobile game design has its parallels with more typical design roles, such as the outlining and implementation of ideas and concepts, often with the advantage of having more intimate control of the end result, instead of having to disseminate and nurture a brainwave across a legion of art and programming staff.





## Profile: Producer

Producers monitor the many aspects of a game's creation, ensuring it results in a successful product

Helping to generate enthusiasm for a game within its publisher is a part of a producer's remit. It probably wasn't necessary to do this with the Harry Potter games, however



### **C**an you give us a quick rundown of the responsibilities of your role?

This year we have two producers on *Harry Potter*. I am responsible for working out what the player wants and what features or elements will deliver that, and the other producer drives the design of the game within the team. I also deal with two external developers working on other platforms as well as our publishing partners. In pre-production there is a lot of market research to work through, feedback from the previous game, competitor analysis and industry trends to consider. These form the basis of some of the areas we investigate in the initial phases of design. At this time I am also working closely with marketing to ensure we have an agreement on the project direction. When we move into the production phase, much of what I am concerned with is tracking the quality of the game.

### **What are the steps involved in becoming a producer, would you say? And how did you yourself become a producer?**

I started as a QA technician at Microprose. At that time a tester really had to understand how consoles and PCs worked, and how games were made, to understand where the bugs were and how best to find them. I also worked as an artist on a game team for a few years and again this really helped me understand good and bad development practices on a team; often you learn how to do things better by going through a challenging situation. I also worked on the marketing side of the business in the creative studio, briefing ad agencies and writing manuals. Writing manuals was invaluable as I often worked closely with the game designers on producers when writing. I joined EA in 2000 as an associate producer. With EA being such a big and fast-moving company this was a great learning experience; with yearly products and thousands of developers worldwide looking at solving development problems, there was always something new to learn and new ways of trying things. Since 2000 I have worked on over seven different games.

### **What kind of formal qualifications or experience would someone need to become a producer?**

Personal skills – much of the producer's work is done by influence – it is about being able to make relationships with people and get trust and respect with them. It is about giving people what they need so that they can solve the problem in their own way and deliver the best work. Project management – this doesn't mean scheduling, giant charts and spreadsheets! It simply means you are aware of the needs and pitfalls of the development cycle and how teams are best run and organised. If you want to deliver the best game, you have to have the best team, best practices and best processes.

### **Do you feel there's much scope for you to transfer the skills you've learned and applied as a producer?**

If you are a good producer you will have a range of transferable skills, from the softer interpersonal skills to the project management skills. Transferring between jobs in the industry is definitely possible, and I have seen people from development move into marketing and vice versa. If you are prepared to learn about the business, you can move on; if you keep doing the same things, then you won't.

### **How has your role changed in recent times?**

The producer role has changed every year since I have been at EA, mainly due to the fact that we are always looking at ways to improve development. When I joined EA, being a producer was very project-management focused with much of the development being done with external developers. Right now my role is very product and market focused with most of our development being done internally. Also the way we plan our projects is entirely different to the way it was six years ago. Lastly, I would also say that as a producer now, you are definitely thinking about how your product develops over the next two to three years rather than just what you are doing this year.

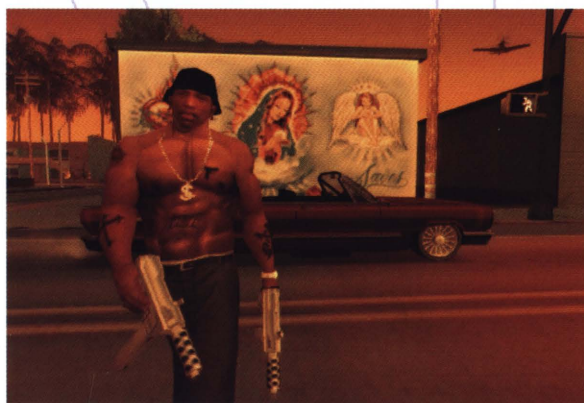


**Q&A Justin Manning**

Producer on the Harry Potter series at EA

## Overview

A producer's role can involve many things, with the most reliable constant being that it *will* involve many things. Generally, they do their best to ensure that a game is a success, not just commercially, but in terms of how it's reared and perceived by both publisher and developer, with specific responsibilities varying between projects. Sometimes they'll be looking after a publisher's portfolio for a whole platform, a single game or an entire series, maybe looking after the motion capture and cinematic aspects if they feature heavily. The producer also acts as a conduit between the dev team and the rest of the organisation involved (marketing, PR, sales, manual writers, etc) and ensures that everyone has what they need to make a success of the product from the start of development through to it appearing on the shelf. Dealing with PR is also a possibility, visiting journalists and appearing at consumer/trade events.



As part of their wide brief, producers must keep tabs on what players want, following trends such as the huge popularity of hip-hop influenced games such as *San Andreas*



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## Profile: PR officer

As well as presenting a game to the public, PRs need to deal with retailers, journalists, investors, licensors and more

### Overview

The role of the PR officer is a somewhat maligned position to those in other portions of the industry, which only goes to show its importance and just how crucial it is that it's handled well. Two of the best known aspects are the dissemination of press releases – which need to be clear, well-written and punchy, in order to enthusiastically deliver information – and the organisation of press trips or promotional events. The latter can certainly be significant, and involves more than just organising transport – PRs have to make sure that journalists or others have good access to the assets, development staff or preview code involved in a game's promotion, as well as the booking of the hotel rooms and keeping clients entertained during any leisure time (and, of course, keeping proper tabs on any expenses that need to be claimed back). But there's plenty of unseen work to be done, collating press coverage of a product (from promo features to review scores, across both mainstream and specialist press outlets), deciding how to use a marketing spend, setting up a press extranet to give people access to screenshots and information and keeping in close touch with magazine staff when arranging preview coverage of a particular videogame. That latter facet can also involve visiting a magazine's office and demonstrating a particular title to them, and clear, colourful knowledge of the product will be key to getting it into people's minds. Good or businesslike personal presentation is usually considered necessary too, along with first-rate social skills.

**F**irst of all, can you give us a quick rundown of your overall responsibilities?

Oh, it's mostly partying and drinking and so on... No, in seriousness, the job is largely about communication, it's about making sure that the journalist folks have the materials and assets they need to get their job done.

**What jobs have you held in the past, before getting involved with public relations?**

My past is HR [human resources]. This is not so great in the games business – project managers get to have the joy of hiring people, but HR people tend to be given the job of firing those people. But being in public relations means you get a budget to make people happy, so it's a nice role in that regard.

**What advice do you have for someone hoping to enter the PR world?**

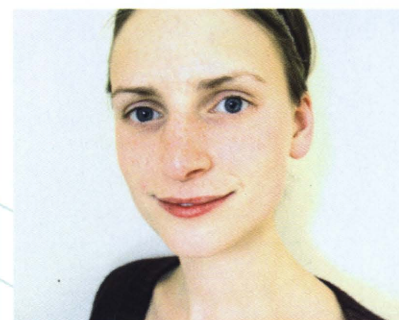
Just because you're having a bad day, it does not give you an excuse to make someone else's day bad. If you're going to go into PR, you need to practice enthusiasm for other people's passions.

**Do you feel that the skills involved in videogame PR are transferable?**

A great marketer once said he 'could put shit in a box and sell it'. His colleague reminded him that in a sense they already do. Most skills are transferable in life, or else there would be no such thing as an analogy... and therefore no such thing as a three-hour publishing meeting.

**How do you see the role of PR officers/managers evolving and changing in the next few years?**

I think they need to become content managers as



**Q&A Camilla Ross**

PR officer at Genuine Games



Knowing a product inside out will allow you to emphasise its strengths to gamers, retailers or mainstream or specialist journalists (above: Genuine Games' *Girlzz: Life's a Party*)

much as anything else. A PR manager needs to manage a huge number of people that are essentially subscribers to their database of assets and information. Making access to that info easy and fluent is fundamental to our job. There are millions of sites across the internet which require access to our materials. The more efficient that system, the more time we can spend communicating via more human means, like having a chat.

**Are there any specific computer programs that you need to use?**

MS Project is the work of a higher power... without it I'd probably just die.

**What do you like most about your job? And the least?**

What I like most is that I get to play the very best games for women every day [Genuine Games, a Scottish company not to be confused with the US studio of the same name that developed *Fight Club* and *50 Cent: Bulletproof*, specialises in 'girl-friendly gaming'] And I get to talk about products I love passionately and in great detail to people who want to hear it. The least favourite part is talking to 'industry veterans' who base their assumptions on personal taste, rather than research and facts.

**Is there anything you'd like to say to those people outside of the PR industry who don't think very highly of it?**

Without PR, how would the thronging masses be able to distinguish one more boring FPS shooter from the next?



The public face of a big marketing spend, like that for *Nintendogs* (below), hinges on PRs being able to attract the attention of the press, get them to the event, and provide necessary info





# If you're good enough, you're old enough...

"Having gained a First Class Degree in Computer Science from University College Dublin, my main interests in Artificial Intelligence and Mathematical Modelling led me to a Masters in Informatics @ Edinburgh, where I focussed on Machine Learning and Computer Vision. I had always been interested in games, but never really thought of it as a realistic option coming straight from university.

However, when I interviewed for a Graduate role at EA Games, I realised that in addition to using what I had learned at University, a career in Games Programming would open up a variety of new and exciting opportunities for me.

Working for a company like EA also allows me to work on a large variety of world class games from day one. I am now working on the animation systems team overseeing the Cut scene Pipeline, on the latest Harry Potter game. This role is interesting and challenging and also involves working closely with the art teams, drawing on my creative side.

Working for EA allows me to sit within a team of dedicated specialist developers in a highly charged and stimulating, creative environment where everyone's opinion counts. I'm already assisting other Graduates and Interns follow in my steps."



**Ciara Willis, EA Games Programmer**

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# Profile: Community manager

Congratulations! Your game has a legion of adoring fans. Now, just who is going to keep them interested?

**W**hat do you get up to in a typical day? I start by catching up on what's been going on at [www.bizarreonline.net](http://www.bizarreonline.net) overnight, answer any customer questions and provide relevant feedback to the game teams from our community, etc. Perhaps spend a couple of hours working on Biznet (our internal wiki-based documentation system); whilst we have a web dev team to facilitate development of Biznet, it still sucks up a lot of my time. Likewise, we maintain Bizarre Online. I'm prototyping a new version right now, and it's a pretty big job. Then I answer emails. Lots and lots of emails! This is a big part of community management! And when I get the chance I like to have a good play through of the latest build of *The Club*, and whatever other projects I can get my hands on. It always pays to stay up-to-date with what's going on around the studio.

## How did you come into your job?

I was originally hired as a web developer to jazz up the website, and it's all kind of progressed from there. I was still new here when I heard that there was a need for someone to fill in on some of the marketing/PR duties, and fortunately our commercial director thought I had a big enough gob to do the job of community manager!

**"Solid technical knowledge goes a long way as well. There's no point talking to gamers if they think you're an idiot!"**

## How do you see the role of community manager evolving?

I think gamers are starting to appreciate the extra insight they get from us community folk. Learning more about the development process, the highs and lows, as well as the hardships we face, is something that gamers really enjoy. I think the future lies in blurring the lines between gaming and development even more, using a variety of techniques to interface with gamers like we haven't been able to before.

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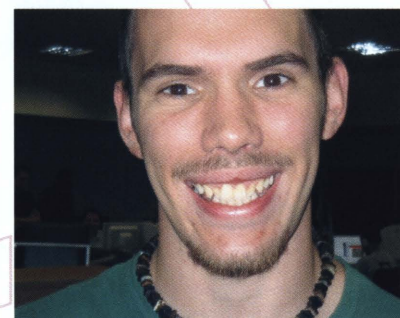
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Topics	Replies	Author	Views	Last Post
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OLC night 2	0	GhromHull	10	Fri Sep 01, 2006 2:19 pm GhromHull
pics	2	professorjatz	80	Fri Sep 01, 2006 12:42 pm Fuzzy
You're photomode Compo Pics:	2	Xodus	162	Fri Sep 01, 2006 11:24 am Ben
UsR Goes Live	9	Rowden	202	Fri Sep 01, 2006 10:42 am The Boy Chas
PGR looks horrible :(	13	squinty	274	Fri Sep 01, 2006 9:15 am SALENGS
[Poll] Tournament Lobby Issues [D Goto page: 1, 2, 3]	33	phantomHman	978	Fri Sep 01, 2006 5:16 am tostada
[Poll] OLC - Online Career (GHOST TOWN) [D Goto page: 1, 2]	17	WAYNE SHOCKNESS	761	Thu Aug 31, 2006 2:56 pm Blithe
HELP - Tournament Problem	14	ThaRacer	269	Thu Aug 31, 2006 12:46 pm BOYRACER US
Style Racer Badge	11	Kixitu	193	Thu Aug 31, 2006 11:52 am gravelapp
[Poll] Who is the dirtiest driver you have ever raced? [D Goto page: 1, 2]	27	lattyd	1740	Thu Aug 31, 2006 10:05 am ceemgibbs
Photomode thread broken again. [D Goto page: 1 ... 6, 7, 8]	108	Xodus	3066	Wed Aug 30, 2006 11:56 pm Redneck27

## What are the key skills a community manager needs?

People skills have to be at the top of the list. You have to be able to talk to people in a way that's not overcomplicated, but not condescending either. Being able to clearly and concisely explain a difficult concept is a good skill to have. I think having solid technical knowledge goes a long way as well. There's no point talking to gamers if they think you're an idiot! Fortunately I'm from a programming background, so most of the stuff flung around by the dev teams doesn't go completely over my head.



**Q&A Ben Ward**

Community manager (and more) at Bizarre Creations

## Are there any specific tools and packages that you have to use?

Most of the interaction with gamers takes place via email and over our web forum, so knowledge of these two apps is absolutely essential. A general technical knowledge of Windows-based systems is helpful, as no doubt you'll find yourself updating devkits, taking screenshots, transferring files to magazines via FTP etc.

## Does your job require any prior knowledge of videogames?

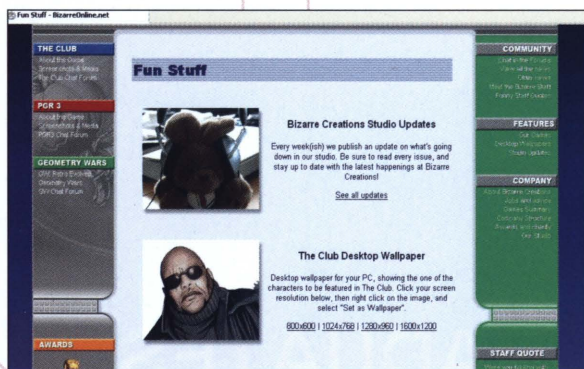
I'd say so. I wouldn't feel confident in doing the job if I wasn't at least partially aware of the industry, its history, and general 'videogame stuff'. Luckily, I was what you'd call a hardcore gamer before I worked at Bizarre. Of course, I still am. I was borrowing devkits in the evenings to play more PGR3 while we worked on that.

## What do you like least about your job?

What don't I enjoy? Perhaps it would have to be those gamers who undervalue developers, and don't appreciate the time, effort, and commitment that goes into making the games they play. Being a programmer, artist etc is a tough job, and I think that certain gamers don't realise just how tough it is!

## Overview

Being community manager is a nebulous task, simply because the role has to try to fulfil the demands of whatever community emerges around a game, along with what a developer or publisher wishes to relay to that community. And it's not just about the fans that flock to a game's official forum; any external group of people, be they journalists, publishers or even other developers, represent a studio's relationship with the outside world. These services often include, but aren't just limited to, dishing information and assets out to the press, whipping up honest enthusiasm and drip-feeding info for a forthcoming game via a diary to be published on a developer's homepage or even acting as an ambassador (and, occasionally, firefighter) for the company on a game's official forum. With online communities becoming a common and vital offshoot for most big-name videogames, the role can also require plenty of input into a studio's web presence.



Successfully managing a dynamic – and often obsessive – community of fans via a website could lead to numerous other opportunities in terms of a studio's internal PR



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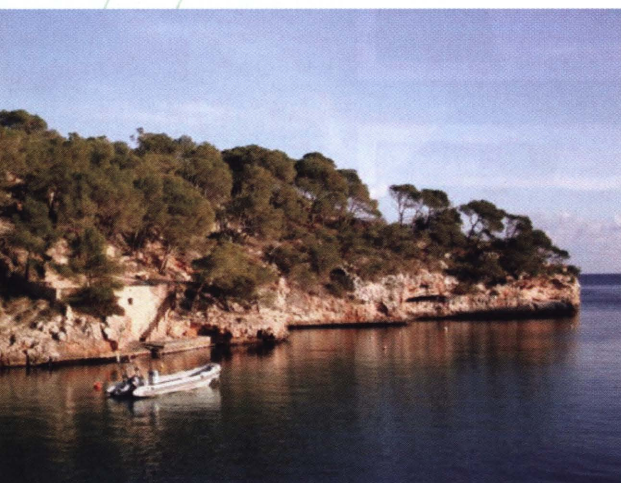
## Profile: A developer abroad

As the videogame industry goes global, is it worth looking overseas for new career opportunities?

### Can you give us a quick overview of your history prior to your move to Spain?

I started out as a defence analyst for the UK armed forces, developing military simulations. I started in the games industry at the development studio Simis (Eidos) in Surrey, then co-founded Wide Games in Brighton. When Wide folded I did a bit of consultancy work in the south east, then joined Sega in Brentford, working mainly with The Creative Assembly in Sussex. Since then I've been here at Tragnarion Studios.

**"The UK is in danger of pricing itself out of the market, which means the studios will need to be owned by publishers"**



"Be aware that for every improvement, there will be something that is not done quite as well as it is in Blighty," says Jones (above: Tragnarion provides a flavour of Mallorca via its homepage)

### Overview

Game development is now a global industry, with studios from many different countries establishing themselves by producing videogames worthy of worldwide attention. A foreign studio could offer a role that the UK industry currently isn't advertising for, but just as attractive – if not more so – are the changes in culture and economy that moving abroad will entail, which will vary massively depending on your destination (in this instance, Carl Jones has relocated to Mallorca, Spain from the UK). Most important is your research, of finding out the ruling employment and immigration laws, and sounding out the vagaries of day-to-day life in that country. With communication being such a vital skill, the learning of another language may be required if you're moving to a non-English-speaking country (although some studios use English as their lingua franca); be sure to find out from any prospective studio whether it's willing to help find you new accommodation, help you relocate, or even offer to pay for lessons in whatever language you'll be required to learn.

### Why did you decide to leave the UK? And what advantages do you feel there are to working in Spain? Were there any other countries you considered?

I left the UK to take the job at Tragnarion, simply because that is where the studio was based. I wasn't looking to leave the UK per se, rather I was up for working in any country; when I saw the talent, high quality output and original game ideas at Tragnarion, I wanted to work for them, regardless of their location. Working and living in Mallorca is fantastic, the people are generous and friendly, the lifestyle is relaxed yet full of life, the weather is exceptional (300+ sunny days every year) and the cost of living is life-changing – for example, for the same price as my two-bedroom flat in south-east England I got a four-bedroom house with lemon and orange groves and a private pool in Mallorca! I looked at working in

Australia and the US, but ultimately the opportunities weren't as good as those I found with Tragnarion.

### How difficult was it for you to relocate and set yourself up in another country?

For me, it was quite tricky at first as my wife was six months pregnant with our second son and we wanted to have our baby in the UK – we didn't know the Spanish for 'get me an effing epidural'! So for the first three months I was commuting between the UK and Mallorca at the weekends. This was tough on all the family, but once we got the move underway it was actually very easy. There are specialist firms on the island that move ex-pats across from the UK every week, and they can deal with everything. Learning a foreign language is never easy, but Spanish is close enough to English that you can get by very quickly.

### Have you recruited any staff from the UK or other countries? If so, how much help did you have to give them as they made the move?

We've had quite a few staff join us from the UK and other countries, and are still recruiting more! In all cases, we pay for relocation, help with accommodation, arrange the paperwork necessary to work here in Spain, pay for Spanish lessons and, finally, individual team members are extremely welcoming, helpful and friendly.

### Do you think that choosing to change country is going to become a popular choice in the future?

I think the world is getting considerably smaller and eventually the country you are in will become less and less relevant. The UK is in danger of pricing itself out of the international market, which means the dev studios will need to source major funding or be owned by publishers – who can take the extra cost hit – in order to stay alive. Other countries are generally cheaper than the UK but are producing work of equal quality, so I would expect the current 'brain drain' of UK developers to continue until the government does something about it.



**Q&A Carl Jones**

Studio manager at Tragnarion Studios, Spain.



Jones cites a lack of publisher pressure as one of the benefits of working in Mallorca, a luxury many UK studios can't afford (above: a work-in-progress shot from Tragnarion's *Scurge: Enemy Within*)

### What do you like most about your job? And least?

I enjoy the freedom granted by Tragnarion to pursue original titles we believe in, to the point at which we can be sure it is fun, without having to persuade a publisher to spend their money on it instead of safer movie licences or brand sequels. I've never really worked on licence-based products and I'm kind of glad I won't have to! The main thing that frustrates me about my job is my inability to speak metaphorically or figuratively to my Spanish colleagues – with one of us always speaking our second language, we lose the ability to properly utilise our languages with any depth or poetry. It makes jokes awfully difficult to tell as well.





# If you're good enough, you're old enough...

"Art and Games were my passion all through school, so after a Foundation in Art I went to Bournemouth to study Computer Visualisation & Animation, funding my way with part-time jobs in games retailers.

Having built an on-line portfolio of artwork utilising traditional art skills and 3D Software tools to duplicate the myriad of games art styles I'd encountered in stores, a couple of games companies were interested in my work when I graduated. EA offered the best proposition for me in terms of working environment, variety of games, highly experienced mentors, training facility and career scope. I'm now working as an Assistant Artist on Burnout, focusing on setting the benchmark quality track and overseeing the quality of all circuits circuits.

EA provides the capacity to challenge both myself and those around me, and put my obsession to good use"

**Paul Dibden, EA Games Artist**



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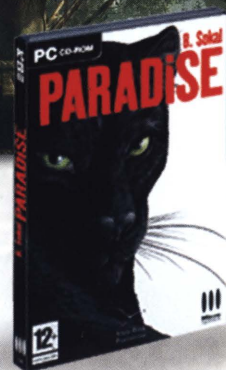
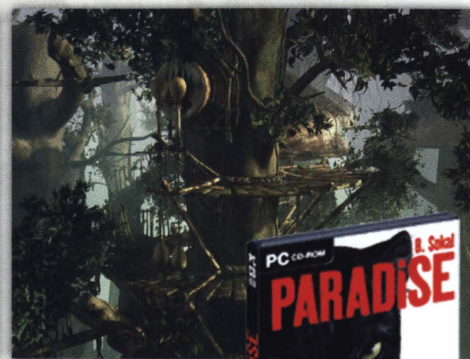
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# Courses and training

Playing games all through your degree isn't what it used to be



**T**here was a time when videogames were seen as the enemy of education. The spectre of kids hunched over monitors instead of their textbooks haunted over-anxious parents, and children gamely argued for the purchase of a computer which would 'help with their homework' while secretly planning twitch-inducing all-nighters. It's a prejudice that's left three major camps needing convincing if the teaching of game-related subjects was ever going to flourish.

The first was the institutions themselves. Without their willingness to support this strange new field, it wouldn't matter how much people wanted to learn about it, it would stay a bedroom obsession. And it wasn't all that long ago that it seemed a profoundly unlikely prospect: film had earned itself a place in higher education, but the tabloids were still happy to titter at news of someone basing their PhD on *The Simpsons*. How much more ridiculous to go to university to play *Pac-Man*? But, as the rapidly expanding course roster shows, games and learning are a natural fit. From the theory of game design itself, through all the points where gaming intersects with economics, sociology and art to the nuts and bolts of the technology which powers it, it turns out that you can teach people gaming just as surely as gaming can teach people.

But then there were the employers. Would studios run by hardcore coders – self-taught, self-assured and self-reliant – ever take green young graduates seriously? And this is one prejudice that's

taking longer to shift. If you talk to experienced developers, you'll hear a horror story for every success, and frustration as often as enthusiasm. But what's becoming clear is that what causes that division isn't the attitude of studios, but the quality of particular institutions and courses. For employers just as much as prospective employees, it's crucial – perhaps more crucial than in more established disciplines – to thoroughly research the approach and practices of the university or college in question.

And last come the people – the potential students, their families, their career advisors. It's rare for everyone involved to feel that studying gaming is the most prudent of decisions. What if you can't find work at a developer after you graduate? What if you can find work, but discover that you hate making games for a living? How transferable will the skills you learned prove to be, and how much respect will your game qualification be given by employers outside the industry? To help you get to grips with these questions, over the next few pages we profile a recent gaming graduate, and an experienced professional who re-trained with game-friendly skills. There's also a listing of courses available in the UK, and a selection of institutions offering game-related studies worldwide.

Deciding on your educational future is a big decision in any field, but for gaming there are unquestionably a few extra pitfalls. A fair balance, perhaps, for the reward it offers – the satisfaction of learning to make the thing you love.





## Spotlight: University life

A step away from actual game creation, education provides the insight and experience needed for choosing a speciality

### **C**an you give us a rundown of the main topics covered by your course?

The computer and video games course was split up over three years, with the first giving you a general perspective of the games industry, from programming and level design to project management and 3D modelling. You begin to specialise in the second year, still covering a range of subjects but choosing a focus, like art, sound engineering or design, before splitting into teams to create a game for the final project during the third year.

### Were you a gamer before starting your degree? And, throughout the degree, did you continue to be in your spare time?

I grew up messing around with computers and playing games. I knew I wanted to work with computers and I loved games, so this was a natural progression. One of the great things about the undergrad course is that almost everyone there loves games; you sit and talk about them, play *Unreal* after lectures or arrange LAN parties. There were a few people on the course who expected to just play games all day and were shocked when they found out the amount of work that goes into creating them. But you still manage to make the time to play.

### What tools do you use for the course?

You use most of the tools that are used in the industry – if you go down the art route, you learn to model, rig and animate characters in 3D Studio Max and texture in Photoshop, or program in C++ and C# for programmers. We got to use game engines like *Unreal*, and making levels in UnrealED. And the sound and music guys got to work in the university's studios.

### Do you feel well equipped to pursue a job in the games industry?

I live with two people from my undergraduate course who went into the games industry as testers, with one of them recently being promoted from testing to art/design. Both found that what they learned on the course transferred to their jobs; they didn't need to be told what a GDD is or how to talk about gameplay mechanics, and they've also learned

technical skills, like how to use 3D Studio Max and Photoshop. Also, having lectures in project management, legal issues and marketing gave us a grounding in subjects that we wouldn't have encountered otherwise. Of course, studies are no substitute for real experience, but it's definitely allowed my flatmates to hit the ground running.

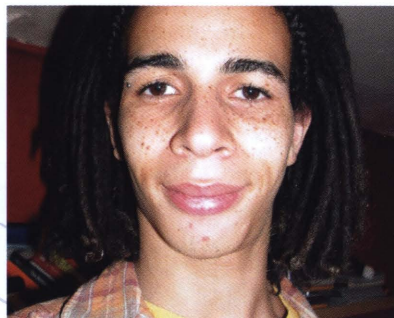
### Why did you feel the need to complete a postgraduate course?

I saw it as an opportunity to explore subjects and do things that I wouldn't have the time or the resources to do if I went straight to into work. We get to play with all the cool toys that the undergrads don't get to use, like data gloves and 3D displays. And, apart from the qualification, it's given me another year to work on personal projects that have helped me improve my portfolio.

### Are you able to give us any details on the project you're currently working on for your MSc?

Currently I'm working on Sandbox Ecology for my final project, an interactive learning tool for children that's built with the Unreal engine. It's a fictional ecosystem populated with five different species of creatures that interact with each other and follow rules based on real ecosystems. So there's the top predator, herbivores and producers, etc, and the user can play around with the ecosystem by adding or removing creatures, and speeding up time to see the effect. So you can see how small changes can have huge implications on the balance of the system, or see the effects of bioaccumulation by applying toxins to the producers and watching as it spreads. It's very different to undergraduate study, with fewer students there's more of an informal feel to the course. There's a lot more creative freedom on the assignments, too, allowing you to explore areas that interest you while meeting up with tutors to discuss your progress on an individual basis.

University courses can provide direct experience with apt development tools, such as industry-standard programs used by artists, and packages like UnrealED (below)



**Q&A Phillip Muwanga**

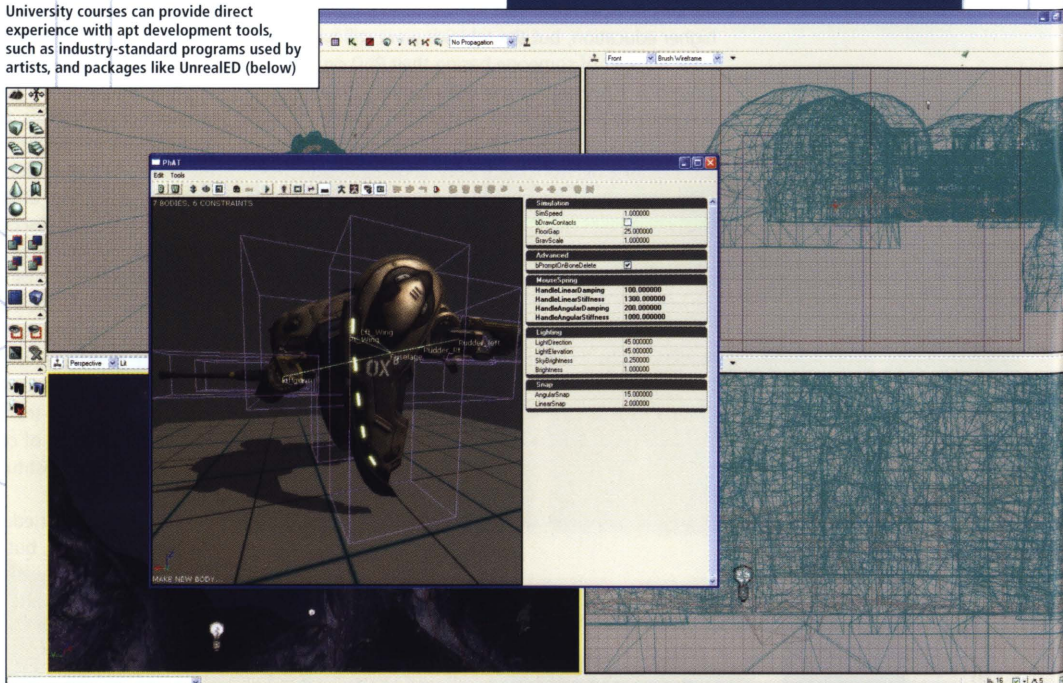
Computer and video games graduate, studying for a creative games MSc, University of Salford

## Overview

Life as a student on a videogame course is much like that of the general student, centred on a combination of listening and doing, structured education that gradually gives way to increasingly independent study, combinations of lectures and coursework that occasionally receive input from established industry professionals. The first year of a degree course typically offers an overview of topics and subjects pertinent to the industry, before providing leeway for flexing more specialised skills via a range of modules offered to second and final year students. As the course progresses, supervision is still offered but there's less handholding, with the nature of your chosen discipline – theoretical or practical – dictating whether your growth is evaluated via traditional exams and coursework or through application of assignments. Often a degree's ultimate project involves groups of undergrads teaming up to create a piece of functioning software.



The student work ethic persists, a mix of responsibility, learning and application, while making lifelong friendships and connections







## Spotlight: Private tuition

Aside from university, what other opportunities are there for education and training in game development roles?

### **C**an you give us a quick rundown on your employment history since graduating from specialist training provider Escape Studios?

After finishing the course, the staff at Escape Studios sent my details to Double Negative, a visual effects company in London. There I worked as a render wrangler on *Batman Begins*. Following shortly after, I landed my first job in-games as an outsource modeller, creating in game models for a PC title. Again, this role came via Escape Studios. With that game production experience I was able to get a job at Electronic Arts as a world modeller where I worked on a number of titles. Now I'm working in London at Sony Computer Entertainment Europe as an environment artist.

### **Why did you choose to train with Escape instead of taking, say, a university course?**

I had been working in IT for a number of years and



Escape Studios boasts graduate success stories including a placement at Pixar (maker of *Cars*, above). On its advisory board are staff from SCE, Guerrilla, Rebellion, Rare and Dreamworks, demonstrating the industry contacts such a studio can foster

wanted to change my career. Escape Studios was the best option for me because the course was more focused on learning Maya for production use in 12 weeks, rather than having to spend three years on a university course. I'd studied illustration, animation and fine art in the past and didn't want to go over those aspects again. The Escape course took me through all aspects of Maya such as modelling, texturing and 3D animation. The fact that the course was tutored by people who actually worked in the 3D industry was another big factor as they had the experience to advise us on any tips or issues that can occur in production. The industry contacts that Escape Studios have was also reassuring as people from the 3D industry (both film and games) would take part in presentations or discussions which were always great to see.

### **How useful was the course when finding employment? Did Escape help with the placement as well as training?**

Escape was very helpful as they regularly run showreel clinics. That allowed me to put together a showreel of 3D models and get it presented in front of tutors and students for critiques and feedback, before sending it out on DVD to companies. Escape handle recruitment for students and as mentioned earlier, they forwarded my showreel to a visual effects company, which landed me my first job in the 3D industry. Then Escape gave me the opportunity to work as an outsource creating in-game 3D assets for a PC game, which started off my career in games!

### **How much did the course cost?**

The full course cost £7,500. We were trained on a daily basis with the tutors taking us through the basics such as the interface and toolset through to more advanced aspects. As the course is run over 12 weeks, it is very intense. You cover a lot over that time, not just the nuts and bolts of using Maya, but also other useful elements such as pre-visualisation and storyboarding.



**Q&A Trevor Ley**

Escape Studios graduate

### **How did your employers react to the fact that you'd trained under Escape Studios? Was there any scepticism?**

Nope, a number of companies had hired Escape students in the past or had done presentations at Escape Studios. Employers were also looking at the quality of the showreel and past experience.

### **Do you feel that your training gave you the edge over other applicants? And do you feel that the idea of entering the games industry in a technical role without prior education is getting harder and harder?**

I think that as the course was based around production pipelines, the tuition gave me a good grounding in that aspect. I understood the high quality of work required to get into the industry, and the timescales involved. Escape helped me with my showreel, which demonstrated the quality of my work to employers. I think that if you want to work in games in a technical role, then training is the key. Having a passion for games and gameplay ideas is a key point, but when added to the right training that develops your talent, you'll have a good foundation for getting the role you're after.

## Overview

Opportunities to gain experience in the one of many videogame vocations are greater than ever before, thanks to the burgeoning lists of university courses now available both abroad and in the UK. But what if you can't, or don't want to, commit to a three-year degree course? What if you already have some experience in certain areas, and just want to cultivate further specialisation? A new breed of private educators is emerging, specialist studios offering intensive training courses that zero in on a particular aspect of game development, such as Escape Studios, where 'Escapee' Trevor Ley studied. Such a course will likely require a significant financial investment, which could be eased by a career development loan, but offers an intensive schooling that's potentially capable of more flexibility than a university syllabus. It's also possible that such studios can offer postgraduate guidance, in creating a showreel or CV, or with direct placement into the industry.



Ley's education at Escape Studios shows the transferability of technical skills. His experience with software package Maya landed him a role at a visual effects studio – working on *Batman Begins* – before moving into game development



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# UK university courses

Many universities offer courses in game development skills, but it's essential to start with some research of your own

University and college courses are an alluring option, and a proven route into a development career, but there's still plenty of scepticism out there among developers with regards to whether or not a degree qualification represents useful experience. Exploring your options is vital, so be sure to get in touch with those institutions that you hope to attend to find out details of course content

and evidence of successful alumni and strong connections to local developers. While new hardware means studios are in need of increasing numbers of staff, those openings will only become more hotly contested as more and more students graduate from more and more courses. The better respected the course, and the more you work to mark yourself out while you complete it, the stronger your chances.

## ANGLIA RUSKIN UNIVERSITY

Bishop Hall Lane, Chelmsford, Essex, CM1 1SQ  
0845 271 3333  
www.anglia.ac.uk  
email: answers@anglia.ac.uk

### BSC COMPUTER AIDED VISUALISATION

code: G4W2  
duration: Four years full-time

### BA COMPUTER GAMES AND VISUAL EFFECTS

code: W281 or E281  
duration: Three years full-time

## BLACKPOOL AND THE FYLDE COLLEGE

Ashfield Road, Bispham, Blackpool, Lancs, FY2 0HB  
01253w 504346  
www.blackpool.ac.uk  
email: visitors@blackpool.ac.uk

### FDG COMPUTER GAMES DESIGN (THREE VARIANTS)

code: G610  
duration: Two years full-time

## BUCKINGHAMSHIRE CHILTERNS UNIVERSITY COLLEGE

Queen Alexandra Road, High Wycombe, Bucks, HP11 2JZ  
01382 308000  
www.buc.ac.uk  
email: via website

### BSC GAMES DESIGN AND DEVELOPMENT

code: GG46  
duration: Three years full-time

### BSC MULTIMEDIA TECHNOLOGY (GAMES DESIGN)

code: GW42  
duration: Three years full-time

## CITY UNIVERSITY

Northampton Square, London, EC1V 0HB  
020 7040 5060  
www.city.ac.uk  
Admissions contact: uenquire@soi.city.ac.uk

## COMPUTER SCIENCE WITH GAMES TECHNOLOGY, BSC

code: G490  
duration: Three years full-time, four years sandwich

## COVENTRY UNIVERSITY



Priory Street, Coventry CV1 5FB  
024 7688 8672  
www.coventry.ac.uk  
Admissions contact: admissions.mis@coventry.ac.uk

### GAMES TECHNOLOGY BSC

code: G454  
duration: Three years full-time, four years sandwich

## DE MONTFORD UNIVERSITY

The Gateway, Leicester, LE1 9BH  
0116 255 1551  
www.dmu.ac.uk  
Admissions email: cse@dmu.ac.uk

### BSC ELECTRONIC GAMES TECHNOLOGY

code: GG46  
duration: Three years full-time

### FDSC ELECTRONIC GAMES TECHNOLOGY

code: HG65  
duration: Two years full-time

### BA GAME ART DESIGN

code: E291 or W291  
duration: Three years full-time

## DEWSBURY COLLEGE

Halifax Road, Dewsbury, West Yorkshire, WF13 2AS  
01924 436229  
www.dewsbury.ac.uk  
email: info@dewsbury.ac.uk

### COMPUTER GAMES DESIGN

code: EG24 or WG24  
duration: Two years full-time

## DONCASTER COLLEGE

Waterdale, Doncaster, South Yorkshire DN1 3EX  
01302 553610  
www.don.ac.uk  
email: he@don.ac.uk

### ANIMATION AND GAMES ART

code: W6G4  
duration: Two years full-time

## GLASGOW CALEDONIAN UNIVERSITY

70 Cowcaddens Road, Glasgow, G4 0BA  
0141 331 3000  
www.gcal.ac.uk  
Admissions contact: Brian Shields, b.shields@gcal.ac.uk

### GAMES TECHNOLOGY, MSC

code: Apply direct  
duration: One year full-time  
details: The aim of the programme is to provide students with the theoretical and the practical skills necessary to pursue a career in game design and programming. It is concerned with all aspects of the development, design, and implementation of videogame production.

## HULL COLLEGE

Queen's Gardens, Hull, HU1 3DG  
01482 329943  
www.hull-college.ac.uk  
email: info@hull-college.ac.uk

### BA GAMES DESIGN

code: E240 or W240  
duration: Three years full-time

## KINGSTON UNIVERSITY

Cooper House, 40-46 Surbiton Road,



Kingston Upon Thames, KT1 2HX  
020 8547 7053  
www.kingston.ac.uk  
Admissions contact: admissions-info@kingston.ac.uk

## GAMES TECHNOLOGY AND MATHEMATICS

code: GG41 (FT) GG61 (SW)  
duration: Three years full-time or four years sandwich

## GAMES TECHNOLOGY AND MEDIA TECHNOLOGY

code: GG64 (FT) GG6K (SW)  
duration: Three years full-time or four years sandwich

## GAMES TECHNOLOGY WITH BUSINESS

code: G6N1 (FT) G4N9 (SW)  
duration: Three years full-time or four years sandwich

## GAMES TECHNOLOGY AND MATHEMATICS

code: GG41 (FT) GG61 (SW)  
duration: Three years full-time or four years sandwich

## LEEDS METROPOLITAN UNIVERSITY

Civic Quarter, Leeds, LS1 3HE  
www.lmu.ac.uk  
0113 283 2600  
Admissions contact: by phone

### GAMES DESIGN, BSC

code: GW42  
duration: Three years full-time, four years sandwich

## LIVERPOOL JOHN MOORES UNIVERSITY

Egerton Court, 2 Rodney Street, Liverpool, L3 5UX  
0151 231 2121  
www.livjm.ac.uk  
Admissions contact: recruitment@livjm.ac.uk

### BSC COMPUTER GAMES TECHNOLOGY

code: G450  
duration: Four years sandwich

## LONDON METROPOLITAN UNIVERSITY

166-220 Holloway Road, London, N7 8DB  
020 7133 4200  
www.londonmet.ac.uk  
Admissions contact: admissions@londonmet.ac.uk





### COMPUTER VISUALISATION & GAMES AND MUSIC & MEDIA MANAGEMENT

code: GP63  
duration: Three years full-time

### COMPUTER VISUALISATION & GAMES AND DIGITAL MEDIA

code: GW62  
duration: Three years full-time

### COMPUTER VISUALISATION & GAMES AND GAME STUDIES

code: GG74  
duration: Three years full-time

### COMPUTER VISUALISATION AND GAMES

code: G451  
duration: Three years full-time or four years sandwich

### DIGITAL MEDIA AND GAME STUDIES

code: G495  
duration: Three years full-time

### EDUCATION STUDIES AND GAME STUDIES

code: XG34  
duration: Three years full-time

### ENGLISH LITERATURE AND GAME STUDIES

code: QG34  
duration: Three years full-time

### FILM STUDIES AND GAME STUDIES

code: PG34  
duration: Three years full-time

### GAME STUDIES AND MARKETING

code: GN4M  
duration: Three years full-time

### GAME STUDIES AND MULTIMEDIA TECHNOLOGY AND APPLICATIONS

code: G469  
duration: Three years full-time

### JOINT COURSES – (GAME STUDIES(3))

code: Y001  
duration: Three years full-time

### MANCHESTER METROPOLITAN UNIVERSITY

All Saints Building, All Saints, Manchester, M15 6BH  
0161 247 2000  
www.mmu.ac.uk  
Admissions contact: enquiries@mmu.ac.uk

### BSC COMPUTER GAMES TECHNOLOGY

code: GG46  
duration: Three years full-time, four years sandwich

### NORTHBROOK COLLEGE SUSSEX

Littlehampton Road, Goring By Sea, Worthing, West Sussex, BN12 6NU  
0800 183 6060  
www.nbc.ac.uk  
email: enquiries@nbc.ac.uk

### GAMES DESIGN (DEVELOPMENT)

code: G610  
duration: Two years full-time

### NORTHUMBRIA UNIVERSITY

Elison Place, Newcastle upon Tyne, NE1 8ST  
0191 232 6002  
www.northumbria.ac.uk  
Admissions contact: et.admissions@northumbria.ac.uk

### COMPUTER GAMES SOFTWARE ENGINEERING, BSC

code: G453  
duration: Three years full-time, four years sandwich

### NORWICH SCHOOL OF ART AND DESIGN

Francis House, 3-7 Redwell Street, Norwich NR2 4SN  
01603 610561  
www.nsad.ac.uk  
email: info@nsad.ac.uk

### FDG GAMES ART AND DESIGN

code: EG24 or WG24  
duration: Two years full-time

### BA GAMES ART AND DESIGN

code: EGG24 or WGG24  
duration: One year full-time

### NOTTINGHAM TRENT UNIVERSITY

Burton Street, Nottingham, NG1 4BU  
0115 941 8418  
www.ntu.ac.uk  
Admissions contact: Dr John Bland, john.bland@ntu.ac.uk

### COMPUTER SCIENCE (GAMES TECHNOLOGY), BSC

code: G440  
duration: Three years full-time, four years sandwich

### PLYMOUTH COLLEGE OF ART AND DESIGN

Tavistock Place, Plymouth, PL4 8AT  
01752 203434  
www.pcad.ac.uk  
email: enquiries@pcad.ac.uk

### GAME DESIGN AND INTERACTIVE FUTURES

code: EG26 or WG26  
duration: Two years full-time

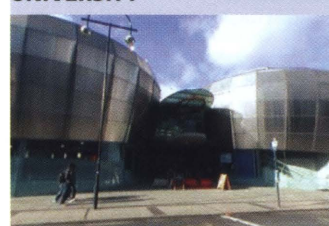
### RAVENSBORNE COLLEGE OF DESIGN AND COMMUNICATION

Walden Road, Chislehurst, Kent, BR7 5SN  
020 8289 4900  
www.rave.ac.uk  
email: info@rave.ac.uk

### ANIMATION (ONE YEAR AT LEVEL 3)

code: E616 or W616  
duration: One year full-time

### SHEFFIELD HALLAM UNIVERSITY



City Campus, Howard Street, Sheffield S1 1WB  
0114 225 5555  
www.shu.ac.uk  
Admissions contact: admissions@shu.ac.uk

### SOFTWARE DEVELOPMENT (GAMES)

code: G611  
duration: Four years sandwich

### SOUTHAMPTON SOLENT UNIVERSITY

East Park Terrace, Southampton, Hampshire SO14 0RT  
023 8031 9039  
www.solent.ac.uk  
email: enquiries@solent.ac.uk

### COMPUTER GAMES DEVELOPMENT

code: G614  
duration: Three years full-time

### COMPUTER GAMES DEVELOPMENT (FOUR YEARS)

code: G615  
duration: Four years full-time

### COMPUTER GAMES DEVELOPMENT (WITH FOUNDATION)

code: G616  
duration: Four years sandwich

### COMPUTER GAMES DEVELOPMENT (WITH FOUNDATION) (FIVE YEARS)

code: G617  
duration: Five years sandwich

### COMPUTER AND VIDEO GAMES

code: G450  
duration: Three years full-time

### ST HELENS COLLEGE

Brook Street, St Helens, Merseyside, WA10 1PZ  
01744 733766  
www.sthelens.ac.uk  
email: enquire@sthelens.ac.uk

### COMPUTER GAME DESIGN

code: G451  
duration: Two years full-time

### STAFFORDSHIRE UNIVERSITY

College Road, Stoke on Trent, Staffordshire, ST4 2DE  
01782 29400  
www.staffs.ac.uk  
Admissions contact: Maureen Hindhaugh, fcet@staffs.ac.uk

### COMPUTER GAMES DESIGN

code: H132  
duration: Three years full-time, four years sandwich

### COMPUTER GAMES PROGRAMMING, BSC

code: GGK6  
duration: Three years full-time, four years sandwich

### SWANSEA INSTITUTE

Mount Pleasant, Swansea, SA1 6ED  
01792 481000  
www.sihe.ac.uk  
Admissions contact: Gordon Dickens, gordon.dickens@sihe.ac.uk

### BSC COMPUTER GAMES DEVELOPMENT

code: H674  
duration: Three years full-time

### THAMES VALLEY UNIVERSITY

St Mary's Road, Ealing, London, W5 5RF  
0800 036 8888  
www.tvu.ac.uk  
email: learning.advice@tvu.ac.uk

### BA GAMES DEVELOPMENT

code: EG24 or WG24  
duration: Three years full-time

### DIPHE GAMES DEVELOPMENT

code: EG2K or WG2K  
duration: Two years full-time

### UNIVERSITY OF ABERTAY DUNDEE



Bell Street, Dundee, DD1 1HG  
01382 308000  
www.abertay.ac.uk  
Admissions contact: Dr Colin Fraser, c.fraser@abertay.ac.uk

### BA GAME PRODUCTION MANAGEMENT

code: G452  
duration: Four years full-time



# UK university courses (continued)



## BSC COMPUTER GAMES TECHNOLOGY

code: G470  
duration: Four years full-time

## MSC COMPUTER GAMES TECHNOLOGY

code: Apply direct  
duration: One year full-time

## UNIVERSITY OF THE ARTS, LONDON

65 Davies Street, London, W1K 5DA  
020 7514 6000 x6197  
www.arts.ac.uk  
email: info@lcc.arts.ac.uk

## FDA INTERACTIVE GAMES PRODUCTION

code: W283  
duration: Two years full-time

## UNIVERSITY OF BOLTON



The University of Bolton,  
Deane Road, Bolton, BL3 5AB  
01204 900600  
www.bolton.ac.uk  
Admissions contact: cet@bolton.ac.uk

## BSC COMPUTER GAMES SOFTWARE DEVELOPMENT

code: G450/G451  
duration: Three/four years full-time

## UNIVERSITY OF BRIGHTON

Mithras House, Lewes Road, Brighton,  
BN2 4AT  
01273 644644  
www.brighton.ac.uk  
Admissions contact: admissions@brighton.ac.uk

## BSC COMPUTER SCIENCE (GAMES)

code: G455  
duration: Four years sandwich

## UNIVERSITY CAMPUS SUFFOLK

St Edmund House, Rope Walk, Ipswich, Suffolk  
IP4 1LZ  
01473 296451  
www.ucs.ac.uk  
email: info@ucs.ac.uk

## COMPUTER GAMES DESIGN

code: GW42  
duration: Three years full-time

## COMPUTER GAMES PROGRAMMING

code: GG46  
duration: Three years full-time

## UNIVERSITY OF CENTRAL LANCASHIRE



Preston, United Kingdom, PR1 2HE  
01772 201201  
www.uclan.ac.uk  
Admissions contact: cenquiries@uclan.ac.uk

## COMPUTER GAMES DEVELOPMENT, BSC

code: G451  
duration: Three years full-time

## BA GAMES DESIGN

code: WG42  
duration: Three years full-time

## UNIVERSITY OF DERBY

Kedleston Road, Derby, DE22 1GB  
01332 590500  
www.derby.ac.uk  
Admissions contact:  
enquiries-admissions@derby.ac.uk

## BSC COMPUTER GAMES PROGRAMMING

code: G450  
duration: Four years full-time, five years part-time

## UNIVERSITY OF EAST LONDON

Docklands Campus, 4-6 University Way, London  
E16 2RD  
020 8223 2835  
www.uel.ac.uk  
Admissions contact: admiss@uel.ac.uk

## BSC COMPUTER GAMES

code: G450  
duration: Three years full-time

## BA COMPUTER GAMES DESIGN (STORY DEVELOPMENT)

code: GWLF  
duration: Three years full-time

## BSC COMPUTER GAMES DESIGN WITH ANIMATION

code: W2WP  
duration: Three years full-time

## BSC COMPUTER GAMES DESIGN WITH ILLUSTRATION

code: W299  
duration: Three years full-time

## BA/BSC COMPUTER GAMES DESIGN/BUSINESS STUDIES

code: W2NC  
duration: Three years full-time

## BA/BSC COMPUTER GAMES DESIGN/MARKETING

code: W2N5  
duration: Three years full-time

## BSC COMPUTER GAMES TECHNOLOGY

code: G453  
duration: Three years full-time

## BSC/BA COMPUTER GAMES TECHNOLOGY/MEDIA STUDIES

code: GP43  
duration: Three years full-time

## BSC/BA COMPUTER GAMES TECHNOLOGY/PHOTOGRAPHY

code: GW4P  
duration: Three years full-time

## BSC COMPUTER NETWORKS WITH COMPUTER GAMES TECHNOLOGY

code: G493  
duration: Three years full-time

## BENG COMPUTING & ELECTRONICS WITH COMPUTER GAMES TECHNOLOGY

code: H6G4  
duration: Three years full-time

## BA EDUCATION & COMMUNICATION DEVELOPMENT WITH COMPUTER GAMES TECHNOLOGY

code: X3G4  
duration: Three years full-time

## BSC MULTIMEDIA WITH COMPUTER GAMES DESIGN

code: GW42  
duration: Three years full-time

## BSC SOFTWARE ENGINEERING WITH COMPUTER GAMES TECHNOLOGY

code: G450  
duration: Three years full-time

## UNIVERSITY OF ESSEX

Wivenhoe Park, Colchester, CO4 3SQ  
01206 873333  
www.essex.ac.uk  
Admissions contact:  
admit@essex.ac.uk

## BENG COMPUTER GAMES AND INTERNET TECHNOLOGY

code: G450  
duration: Three years full-time

## UNIVERSITY OF GLAMORGAN

Pontypridd, Wales, CF37 1DL  
01443 480 480  
www.glam.ac.uk  
Admissions contact: enquiries@glam.ac.uk

## BSC COMPUTER GAMES DEVELOPMENT

code: GG46  
duration: Three years full-time, four years sandwich

## UNIVERSITY OF GLOUCESTERSHIRE

Hardwick Campus, St Paul's Road, Cheltenham  
GL50 4BS  
01242 532825  
www.glos.ac.uk  
Admissions contact: admissions@glos.ac.uk

## BSC INTERACTIVE GAMES DESIGN

code: G611 (SW) or G612 (FT)  
duration: Three years full-time or four years sandwich

## UNIVERSITY OF GREENWICH

Old Royal Naval College, Park Row, Greenwich,  
London, SE10 9LS  
020 8331 8000  
www.gre.ac.uk  
Email: courseinfo@greenwich.ac.uk

## BSC COMPUTING WITH GAMES DEVELOPMENT

code: G4G6  
duration: Three years full-time, four years sandwich

## UNIVERSITY OF HERTFORDSHIRE



College Lane, Hatfield, Herts, AL10 9AB  
01707 284800  
www.herts.ac.uk  
Admissions contact: admissions@herts.ac.uk

## BA 3D DIGITAL ANIMATION

code: W617  
duration: Three years full-time

## BA 3D GAMES ART

code: E280 or W280  
duration: Three years full-time

## BSC GAMES AND GRAPHICS HARDWARE TECHNOLOGY

code: HG66  
duration: Three or four years full-time

## UNIVERSITY OF HUDDERSFIELD

Queensgate, Huddersfield, HD1 3DH  
01484 422288  
www.hud.ac.uk  
Admissions contact: newmedia@hud.ac.uk

## BSC COMPUTER GAMES PROGRAMMING

code: G602  
duration: Three years full-time, four years sandwich



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## UNIVERSITY OF HULL

Cottingham Road, Hull, HU6 7RX  
01482 466100  
www.hull.ac.uk  
Admissions contact: admissions@hull.ac.uk

## COMPUTER SCIENCE WITH GAMES DEVELOPMENT

code: G490 (three-year BSc) G491 (four-year BSc) G492 (four-year MEng)  
duration: Three or four years full-time

## UNIVERSITY OF LINCOLN



Brayford Pool Lincoln LN6 7TS  
01522 882000  
www.lincoln.ac.uk  
Admissions contact: enquiries@lincoln.ac.uk

## BSC/MCOMP GAMES COMPUTING, code: G401

duration: Three years full-time, four years for MComp

## BA GAMES DESIGN

code: W280K  
duration: Three years full-time

## UNIVERSITY OF LUTON

Park Square, Luton, Bedfordshire, LU1 3JU  
01582 734111  
www.luton.ac.uk  
Admissions contact: admissions@luton.ac.uk

## BSC COMPUTER GAMES DEVELOPMENT

code: G453  
duration: Three years full-time

## UNIVERSITY OF NEWCASTLE UPON TYNE

6 Kensington Terrace, Newcastle Upon Tyne, NE1 7RU  
0191 222 5594  
www.ncl.ac.uk  
email: via website

## BSC COMPUTING SCIENCE (GAMES AND VIRTUAL ENVIRONMENTS)

code: G450  
duration: Three years full-time

## UNIVERSITY OF PAISLEY

Paisley, Scotland, UK, PA1 2BE  
0141 848 3000  
www.paisley.ac.uk  
Admissions contact:  
uni-direct@paisley.ac.uk

## BSC COMPUTER GAMES TECHNOLOGY

code: G451  
duration: Four years full-time, five years sandwich

## UNIVERSITY OF SALFORD



Salford, Greater Manchester, M5 4WT  
0161 295 5000  
www.salford.ac.uk  
Admissions contact: Roy Humphrey,  
r.humphrey@salford.ac.uk

## BSC COMPUTER AND VIDEO GAMES

code: G470  
duration: Three years full-time

## UNIVERSITY OF SUNDERLAND

The Student Gateway, Chester Road, Sunderland, SR1 3SD  
0191 515 3000  
www.sunderland.ac.uk  
email: student-helpline@sunderland.ac.uk

## BSC MULTIMEDIA GAMES

code: G454  
duration: Three years full-time or four years sandwich

## UNIVERSITY OF TEESIDE

Middlesbrough, Tees Valley, TS1 3BA  
01642 218121  
www.tees.ac.uk  
Admissions contact:  
hotline@tees.ac.uk

## COMPUTER GAMES SCIENCE, BSC

code: G450  
duration: Three years full-time, four years sandwich

## COMPUTER GAMES PROGRAMMING, BSC

code: G456  
duration: Three years full-time, four years sandwich

## COMPUTER GAMES ART

code: W212  
duration: Three years full-time, four years sandwich

## COMPUTER GAMES DESIGN

code: G470  
duration: Three years full-time, four years sandwich

## UNIVERSITY OF ULSTER

Coleraine, Co. Londonderry, Northern Ireland BT52 1SA  
028 7032 4221  
www.ulster.ac.uk  
email: via website

## BENG COMPUTER GAMES DEVELOPMENT

code: G453  
duration: Four years sandwich

## BSC COMPUTING (DIGITAL GAMES DEVELOPMENT) WITH DIS

code: G457  
duration: Four years sandwich

## BSC MULTIMEDIA COMPUTER GAMES

code: G456  
duration: Four years sandwich

## UNIVERSITY OF WALES, ABERYSTWYTH

Old College, King Street, Aberystwyth, Ceredigion, SY23 2AX  
01970 622021  
www.aber.ac.uk  
email: irs-enquiries@aber.ac.uk

## COMPUTER GRAPHICS, VISION AND GAMES

code: G450 (FT) or G451 (SW)  
duration: Three years full-time or four years sandwich

## UNIVERSITY OF WALES, NEWPORT



Caerleon Campus, PO Box 101, Newport, South Wales, NP18 3YH  
01633 432432  
www.newport.ac.uk  
Admissions contact: admissions@newport.ac.uk

## COMPUTER GAME DESIGN, BA

code: WGF4  
duration: Three years full-time

## ARTIFICIAL INTELLIGENCE AND GAMES DEVELOPMENT, BSC

code: G457  
duration: Three years full-time

## UNIVERSITY OF THE WEST OF ENGLAND

Frenchay Campus, Coldharbour Lane, Bristol BS16 1QY  
0117 328 3333  
www.uwe.ac.uk  
Admissions contact: admissions@uwe.ac.uk

## BSC GAMES TECHNOLOGY

code: G611  
duration: Three years full-time or four years sandwich

## UNIVERSITY OF WESTMINSTER



309 Regent Street, London W1B 2UW  
020 7911 5000  
www.wmin.ac.uk  
Admissions contact:  
cav-admissions@wmin.ac.uk

## MSC COMPUTER GAMES GRAPHICS

code: Apply direct  
duration: One year full-time, two years part-time

## MSC COMPUTER GAMES PROGRAMMING

code: Apply direct  
duration: One year full-time, two years part-time

## UNIVERSITY OF WOLVERHAMPTON

Compton Road West, Wolverhampton, West Midlands WV3 9DX  
01902 321000  
www.wlv.ac.uk  
email: enquiries@wlv.ac.uk

## BA COMPUTER GAMES DESIGN

code: E284 or W284  
duration: Three years full-time

## BSC COMPUTER SCIENCE (GAMES DEVELOPMENT)

code: G451  
duration: Four years sandwich

## UNIVERSITY OF WORCESTER

Henwick Grove, Worcester, WR2 6AJ  
01905 855111  
www.worcester.ac.uk  
email: study@worc.ac.uk

## BSC COMPUTER GAMES AND MULTIMEDIA DEVELOPMENT

code: G451  
duration: Three years full-time or four years sandwich



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Just as game making has gone global, so has game training. Where in the world could gaming take you?

Whether you're looking for a institution close to home, or interested in living abroad while you study, the range of choices has never been bigger. The same caveats apply – make sure you know all the details of your chosen institutions' courses, policies and fees – but so do the same opportunities: a step up into one of the most exciting industries in the world. The following pages are a sampler of the huge number of courses available worldwide: check [www.edge-online.com](http://www.edge-online.com) for a fuller listing.

## KEY TO COURSES OFFERED:

- PROGRAMMING
- GAME DESIGN
- ART
- ANIMATION
- GENERAL GAMING

## THE AMERICAS

**ARIZONA STATE UNIVERSITY**  
ARIZONA, USA  
[www.asu.edu](http://www.asu.edu)

**BROWN COLLEGE**  
MENDOTA HEIGHTS,  
MINNESOTA, USA  
[www.browncollege.edu](http://www.browncollege.edu)

**CALIFORNIA INSTITUTE OF THE ARTS**  
VALENCIA, CALIFORNIA, USA  
[www.calarts.edu](http://www.calarts.edu)

**CARNEGIE MELLON UNIVERSITY/ENTERTAINMENT TECHNOLOGY CENTER**  
PITTSBURGH, PENNSYLVANIA, USA  
[www.cs.cmu.edu](http://www.cs.cmu.edu)

**COLUMBIA COLLEGE CHICAGO**  
CHICAGO, ILLINOIS, USA  
[www.colum.edu](http://www.colum.edu)

**GEORGIA STATE UNIVERSITY**  
ATLANTA, GEORGIA, USA  
[www.cs.gsu.edu](http://www.cs.gsu.edu)

**GEORGIA TECH**  
ATLANTA, GEORGIA, USA  
[www.gatech.edu](http://www.gatech.edu)

**HARVARD EXTENSION SCHOOL**  
CAMBRIDGE, MASSACHUSETTS, USA  
[www.extension.harvard.edu](http://www.extension.harvard.edu)

**INDIANA UNIVERSITY**  
BLOOMINGTON, INDIANA, USA  
[www.mime.indiana.edu](http://www.mime.indiana.edu)

**IOWA STATE UNIVERSITY**  
AMES, IOWA, USA  
[www.iastate.edu](http://www.iastate.edu)

**LA SALLE UNIVERSITY**  
PHILADELPHIA, PENNSYLVANIA, USA  
[www.lasalle.edu/dart](http://www.lasalle.edu/dart)

**MICHIGAN STATE UNIVERSITY**  
EAST LANSING, MICHIGAN, USA  
<http://dmat.msu.edu/games.html>

**MICHIGAN TECHNOLOGICAL UNIVERSITY**  
HOUGHTON, MICHIGAN, USA  
[www.mtu.edu](http://www.mtu.edu)

**MINNEAPOLIS COLLEGE OF ART AND DESIGN**  
MINNEAPOLIS, MINNESOTA, USA  
[www.mcad.edu](http://www.mcad.edu)

**NEW YORK INSTITUTE OF TECHNOLOGY**  
NEW YORK, USA  
[www.nyit.edu](http://www.nyit.edu)

**NEW YORK UNIVERSITY**  
NEW YORK, USA  
[www.scps.nyu.edu/departments/certificate.jsp?certid=632](http://www.scps.nyu.edu/departments/certificate.jsp?certid=632)

**NORTH CAROLINA STATE UNIVERSITY**  
RALEIGH, NORTH CAROLINA, USA  
<http://cde.ncsu.edu>

**NORTHEASTERN UNIVERSITY**  
BOSTON, MASSACHUSETTS, USA  
[www1.coe.neu.edu/~mourant/velab.html](http://www1.coe.neu.edu/~mourant/velab.html)

**NORTHWESTERN UNIVERSITY (DEPARTMENT OF COMPUTER SCIENCE)**  
EVANSTON, ILLINOIS, USA  
[www.cs.nwu.edu](http://www.cs.nwu.edu)

**PURDUE UNIVERSITY**  
WEST LAFAYETTE, INDIANA, USA  
[www.purdue.edu](http://www.purdue.edu)

**RINGLING SCHOOL OF ART AND DESIGN**  
SARASOTA, FLORIDA  
[www.rsad.edu](http://www.rsad.edu)

**ROCHESTER INSTITUTE OF TECHNOLOGY**  
ROCHESTER, NEW YORK, USA  
[www.rit.edu](http://www.rit.edu)

**SAN FRANCISCO STATE UNIVERSITY**  
SAN FRANCISCO, CALIFORNIA, USA  
<http://msp.sfsu.edu>

**SANFORD-BROWN COLLEGE**  
ST. CHARLES, MONTANA, USA  
[www.sbcstcharles.com](http://www.sbcstcharles.com)

**SAVANNAH COLLEGE OF ART AND DESIGN**  
SAVANNAH, GEORGIA, USA  
[www.scad.edu](http://www.scad.edu)

**SCHOOL OF VISUAL ARTS**  
NEW YORK, USA  
[www.sva.edu](http://www.sva.edu)

**TEXAS STATE TECHNICAL COLLEGE**  
WACO, TEXAS, USA  
<http://waco.tstc.edu>

**UCLA**  
LOS ANGELES, CALIFORNIA, USA  
[www.summer.ucla.edu](http://www.summer.ucla.edu)

**UNIVERSITY OF BALTIMORE**  
BALTIMORE, MARYLAND, USA  
[www.ubalt.edu](http://www.ubalt.edu)

**UNIVERSITY OF COLORADO, DENVER**  
DENVER, COLORADO, USA  
<http://carbon.cudenver.edu/mume/multimedistudies.html>

**UNIVERSITY OF IDAHO**  
MOSCOW, IDAHO, USA  
[www.class.uidaho.edu/vtd](http://www.class.uidaho.edu/vtd)

**UNIVERSITY OF LOUISIANA AT LAFAYETTE**  
LAFAYETTE, LOUISIANA, USA  
[www.louisiana.edu/Academic/Sciences/CMPS](http://www.louisiana.edu/Academic/Sciences/CMPS)

**UNIVERSITY OF MARYLAND, BALTIMORE COUNTY**  
BALTIMORE, MARYLAND, USA  
[www.umbc.edu](http://www.umbc.edu)

**UNIVERSITY OF MICHIGAN, DEARBORN**  
DEARBORN, MICHIGAN, USA  
[www.engin.umd.umich.edu/CIS](http://www.engin.umd.umich.edu/CIS)

**UNIVERSITY OF NORTH TEXAS**  
DENTON, TEXAS, USA  
[www.unt.edu](http://www.unt.edu)

**UNIVERSITY OF PENNSYLVANIA**  
PHILADELPHIA, PENNSYLVANIA, USA  
[www.cis.upenn.edu/grad/cggt](http://www.cis.upenn.edu/grad/cggt)

**UNIVERSITY OF SOUTHERN CALIFORNIA – SCHOOL OF CINEMA/TELEVISION**  
LOS ANGELES, CALIFORNIA, USA  
[www.cntv.usc.edu](http://www.cntv.usc.edu)

**UNIVERSITY OF SOUTHERN CALIFORNIA, INFORMATION TECHNOLOGY PROGRAM**  
LOS ANGELES, CALIFORNIA, USA  
[www.itp.usc.edu](http://www.itp.usc.edu)

**UNIVERSITY OF TEXAS AT AUSTIN**  
AUSTIN, TEXAS, USA  
[www.utexas.edu](http://www.utexas.edu)

**UNIVERSITY OF TEXAS AT DALLAS**  
RICHARDSON, TEXAS, USA  
<http://iae.utdallas.edu>

**UNIVERSITY OF UTAH**  
SALT LAKE CITY, UTAH, USA  
[www.cs.utah.edu](http://www.cs.utah.edu)

**UNIVERSITY OF WASHINGTON**  
SEATTLE, WASHINGTON, USA  
[www.extension.washington.edu/ext/certificates/gam/gam\\_gen.asp](http://www.extension.washington.edu/ext/certificates/gam/gam_gen.asp)

**WESTWOOD COLLEGE OF TECHNOLOGY**  
DENVER, COLORADO, USA  
[www.westwood.edu](http://www.westwood.edu)

**ANIMATION ARTS CENTRE – SENECA COLLEGE**  
TORONTO, ONTARIO, CANADA  
<http://aac.senecac.on.ca>

**ART INSTITUTE OF VANCOUVER – BURNABY**  
BURNABY, BRITISH COLUMBIA, CANADA  
[www.aivb.artinstitutes.edu](http://www.aivb.artinstitutes.edu)

**CENTENNIAL COLLEGE**  
TORONTO, ONTARIO, CANADA  
[www.thecentre.centennialcollege.ca/gamedesign](http://www.thecentre.centennialcollege.ca/gamedesign)

**CONCORDIA UNIVERSITY CENTRE FOR CONTINUING EDUCATION**  
MONTREAL, QUEBEC, CANADA  
<http://carina.concordia.ca/conted/Index.taf>

**GEORGE BROWN COLLEGE**  
TORONTO, ONTARIO, CANADA  
[www.georgebrown.ca](http://www.georgebrown.ca)

**MCMASTER UNIVERSITY**  
HAMILTON, ONTARIO, CANADA  
[www.mcmaster.ca](http://www.mcmaster.ca)

**SHERIDAN CENTRE FOR ANIMATION AND EMERGING TECHNOLOGIES**  
OAKVILLE, ONTARIO, CANADA  
[www.sheridanc.on.ca/scaet/](http://www.sheridanc.on.ca/scaet/)

**SIMON FRASER UNIVERSITY – SCHOOL OF INTERACTIVE ARTS AND TECHNOLOGY**  
SURREY, BRITISH COLUMBIA, CANADA  
[www.surrey.sfu.ca](http://www.surrey.sfu.ca)

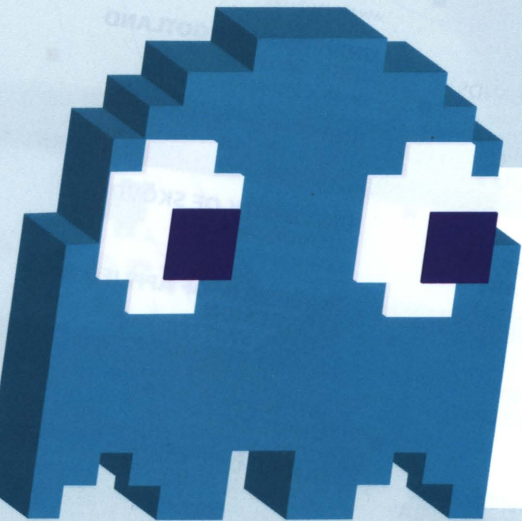
**THE UNIVERSITY OF WESTERN ONTARIO**  
LONDON, ONTARIO, CANADA  
[www.uwo.ca](http://www.uwo.ca)

**UNIVERSITY OF CALGARY – DEPARTMENT OF COMPUTER SCIENCE – FACULTY OF SCIENCE**  
CALGARY, ALBERTA, CANADA  
[www.cpsc.ucalgary.ca](http://www.cpsc.ucalgary.ca)

**UNIVERSITY OF WATERLOO**  
WATERLOO, ONTARIO, CANADA  
[www.softeng.uwaterloo.ca](http://www.softeng.uwaterloo.ca)

**VANCOUVER FILM SCHOOL**  
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Jobs: [ea.com](http://www.ea.com)  
Email: [careers@ea.com](mailto:careers@ea.com)



# Worldwide courses (continued)



## ASIA PACIFIC

**CHARLES STURT UNIVERSITY**  
BATHURST  
BATHURST, AUSTRALIA  
[www.csu.edu.au](http://www.csu.edu.au)

**EDITH COWAN UNIVERSITY**  
PERTH, AUSTRALIA  
[www.scis.ecu.edu.au](http://www.scis.ecu.edu.au)

**ITTI**  
SYDNEY, AUSTRALIA  
[www.itti.nsw.edu.au](http://www.itti.nsw.edu.au)

**MURDOCH UNIVERSITY**  
PERTH, AUSTRALIA  
[www.it.murdoch.edu.au](http://www.it.murdoch.edu.au)

**QANTM COLLEGE**  
BRISBANE, AUSTRALIA  
[www.qantmcollege.edu.au](http://www.qantmcollege.edu.au)

**QUEENSLAND UNIVERSITY OF TECHNOLOGY**  
KELVIN GROVE, AUSTRALIA  
[www.creativeindustries.qut.edu.au](http://www.creativeindustries.qut.edu.au)

**SCHOOL OF MULTIMEDIA SYSTEMS**  
BERWICK, AUSTRALIA  
[www.multimedia.monash.edu.au](http://www.multimedia.monash.edu.au)

**SOUTHBANK INSTITUTE OF TAFE**  
SOUTH BRISBANE, AUSTRALIA  
[www.southbank.tafe.net](http://www.southbank.tafe.net)

**SWINBURNE UNIVERSITY OF TECHNOLOGY**  
MELBOURNE, AUSTRALIA  
[www.swin.edu.au](http://www.swin.edu.au)

**UNIVERSITY OF TASMANIA**  
HOBART AND LAUNCESTON, AUSTRALIA  
[www.comp.utas.edu.au](http://www.comp.utas.edu.au)

**UNIVERSITY OF TECHNOLOGY SYDNEY**  
SYDNEY, AUSTRALIA  
[www.uts.edu.au](http://www.uts.edu.au)

**GAMEEDU**  
NEW DELHI, INDIA  
[www.gameedu.org](http://www.gameedu.org)

**IMAGE COLLEGE OF ARTS, ANIMATION & TECHNOLOGY**  
CHENNAI, INDIA  
[www.icat.ac.in](http://www.icat.ac.in)

**DIGITAL HOLLYWOOD**  
KANDA-SURUGADAI, JAPAN  
[www.dhw.co.jp](http://www.dhw.co.jp)

**HAL INSTITUTE OF COMPUTER TECHNOLOGY**  
OSAKA, JAPAN  
[www.hal.ac.jp/english.html](http://www.hal.ac.jp/english.html)

**HAL INSTITUTE OF COMPUTER TECHNOLOGY (NAGOYA)**  
NAGOYA, JAPAN  
[www.hal.ac.jp/english.html](http://www.hal.ac.jp/english.html)

**KYOTO UNIVERSITY**  
SAKYO-KU, JAPAN  
[www.kyoto-u.ac.jp/index-e.html](http://www.kyoto-u.ac.jp/index-e.html)

**GAME COLLEGE**  
BEIJING, CHINA  
[www.gamecollege.org](http://www.gamecollege.org)

**INFORMATICS PROFESSIONAL DEVELOPMENT CENTRE**  
SINGAPORE  
[www.informaticsgroup.com.sg/ipdc](http://www.informaticsgroup.com.sg/ipdc)

**DUKE UNIVERSITY**  
DURHAM, AFGHANISTAN  
[www.cs.duke.edu/courses/cps004/spring06](http://www.cs.duke.edu/courses/cps004/spring06)

**HONG KONG POLYTECHNIC UNIVERSITY**  
HONG KONG  
[www.mic.polyu.edu.hk](http://www.mic.polyu.edu.hk)

**HONG KONG POLYTECHNIC UNIVERSITY - MULTIMEDIA INNOVATION CENTRE**  
HONG KONG  
[www.mic.polyu.edu.hk](http://www.mic.polyu.edu.hk)

**NGEE ANN POLYTECHNIC**  
SINGAPORE  
[www.np.edu.sg](http://www.np.edu.sg)

**ORITA.SINCLAIR SCHOOL OF ART AND NEW MEDIA**  
SINGAPORE  
[www.orita-sinclair.edu.sg](http://www.orita-sinclair.edu.sg)

**SUNGKYUNKWAN UNIVERSITY**  
SEOUL, SOUTH KOREA  
[www.skku.edu](http://www.skku.edu)

**DIGITAL ASIA SCHOOL OF ANIMATION**  
BANGKOK, THAILAND  
[www.dasathai.com](http://www.dasathai.com)

**NANYANG POLYTECHNIC**  
ANG MO KIO, SINGAPORE  
[www.nyp.edu.sg/SDN/dmd\\_games.html](http://www.nyp.edu.sg/SDN/dmd_games.html)

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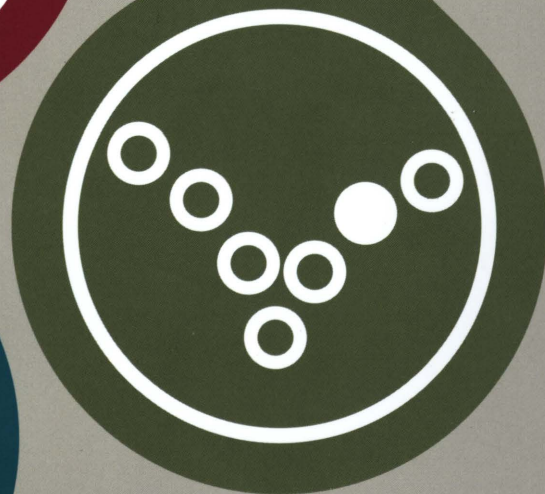
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